

John
IRWIN
&
Margaret
HALL

Indian Painted and Printed Fabrics

VOLUME I
HISTORIC
TEXTILES
OF INDIA

CALICO
MUSEUM

INDIAN PAINTED *and* PRINTED FABRICS



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HISTORIC TEXTILES

at the CALICO MUSEUM,

AHMEDABAD

Edited by John Irwin,

Keeper of the Oriental Department

Victoria and Albert Museum,

London.

This is the first of a series of catalogues which, when completed, will cover all main branches of India's rich textile heritage.

Since its foundation in 1948, the Calico Museum at Ahmedabad has earned international recognition as one of the most important collections of Indian textiles in the world.

Each of these volumes is devoted to a particular field of Indian textile history and includes a full technical and aesthetic description of relevant pieces in the collection, relating them collectively and aesthetically to their historical context.

The second volume, *Indian Embroideries*, by John Irwin and Margaret Hall, is now in press.

John Irwin & Margaret Hall

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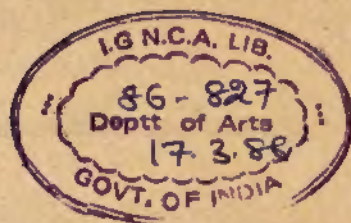
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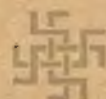
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Foreword

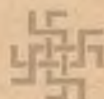
This volume is the first of a series of catalogues it is intended to publish covering the entire collections of the Calico Museum. The second volume, *Indian Embroideries*, is now going to press; and further volumes are in preparation.

The Calico Museum is indebted to Mr. John Irwin, Keeper of the Oriental Department, Victoria and Albert Museum, London, for his voluntary work as author and editor. His collaborator in the production of this volume, Miss Margaret Hall, has worked as his assistant in the project, and we are grateful to her not only for her valuable help in this role but also for her work as book-designer on the production side.

Finally, we wish to acknowledge a generous grant from the JDR 3rd Fund enabling us to meet foreign-currency expenses involved in the project. This grant has been administered by the Royal Asiatic Society of London, and without the aid of these institutions an ambitious publishing programme of this kind would not, under present conditions in India, have been feasible.

Calico Museum of Textiles
Post Box 28,
Ahmedabad.

September, 1970

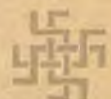


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Colour Plates

- I **HANGING**: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from Amber Palace, Jaipur. From St. Thomé-Pulicat region of Madras State, 1640-50 A.D. Detail, courtiers in a palace pavilion; the figures in the small panels on the pillars are derived from Deccani miniature painting and from a European engraving. The entire hanging is illustrated on Plate 7.
No. 16 (Acc. No. 647). *Frontispiece*
- II **FRAGMENT**: cotton, block-printed, painted and mordant-dyed. Made in Gujarat, possibly 15th century. Found in excavations at Fostat (Al Fustat), Egypt. A design of sacred geese (*hamsa*) and lotus flowers and buds.
No. 1 (Acc. No. C.568). *Opposite page 6.*
- III **FLOORSREAD**: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from Amber Palace, Jaipur. From Petaboli (alias Nizampatam), Golconda, c. 1630 A.D. Detail of the border and part of the field. The complete floorspread is illustrated on Plate 6.
No. 15 (Acc. No. 403). *Opposite page 16.*
- IV **HANGING FOR A HAREM TENT**: cotton, partly stencilled and partly block-printed, painted, mordant-dyed and resist-dyed. From Burhanpur, Khandesh, 18th century. Detail of three of the seven panels.
No. 18 (Acc. No. 222). *Opposite page 26.*
- V **TENT-HANGING (kanat)**: cotton, stencilled, painted, mordant-dyed and resist-dyed. From North India, 18th century.
No. 19 (Acc. No. 87). *Opposite page 30.*
- VI **HANGING**: cotton, stencilled, painted and mordant-dyed. Made in Western India for the European market, late 17th or early 18th century. From a set of hangings at Ashburnham House, Sussex, England; the piece had been packed away unused, and the colours have survived virtually intact. Detail of the pattern of the field. The complete hanging is illustrated on Plate 14.
No. 27 (Acc. No. 324). *Opposite page 38.*
- VII **COVERLET**: cotton, partly block-printed and partly stencilled, mordant-dyed, resist-dyed and painted; the outlines are over-printed with gold. From Masulipatam, Andhra State, dated 1249 A.H. (1833-34 A.D.). Detail of the pattern of the field. The complete coverlet is illustrated on Plate 18.
No. 31 (Acc. No. 7). *Opposite page 48.*
- VIII **FLOORSREAD (dastar khana)**: cotton, block-printed. From Sanganer, Rajasthan, 19th century. Detail of the border, containing scenes of the hunt (*shikargah*). The complete floorspread is illustrated on Plate 31.
No. 47 (Acc. No. 309). *Opposite page 58.*
- XI **PART OF A TEMPLE-HANGING**: cotton, stencilled, painted, mordant-dyed and resist-dyed. Made by Tamil immigrants in Ceylon, late 18th century. The cloth depicts scenes from the *Ramayana*; the detail is an episode from the Battle of Lanka. Rama and his *vanara* army mourn for Lakshmana, who has fallen in battle under the poisoned arrows of Indrajit. Hanuman, the monkey-general, runs with the healing herb (*sanjivi*) which will bring Lakshmana to life again. A seam occurs on this part of the cloth, and the variation of the tints of both mordant-dyed and resist-dyed colours is clearly visible where the pieces were separated for the processes of painting and dyeing. The entire cloth is illustrated on Plate 38.
No. 60 (Acc. No. 645). *Opposite page 70.*



- X** CANOPY: cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Probably from Burhanpur, Khandesh, early 18th century. Detail, Krishna playing the flute, attended by *gopis*. The complete canopy is illustrated on Plate 44. No. 66 (Acc. No. 356). *Opposite page 80.*
- XI** FRAGMENT: cotton, block-printed, mordant-dyed, resist-dyed and painted (detail). From Rajasthan, late 18th or early 19th century. No. 86 (Acc. No. C.412). *Opposite page 94.*
- XII** VEIL (*odhani*): silk, resist-dyed. From Gujarat, 19th century. Detail of the *palla* and part of the field. No. 171 (Acc. No. 462). *Opposite page 132.*
- XIII** DHOTI: white cotton, the borders brocaded with gold and resist-dyed. Made in Karuppur village for the Court of Tanjore, South India, 19th century. Detail of the border. No. 172 (Acc. No. 113). *Opposite page 138.*

Photographic Plates

Plates 1 to 5. Indian Fabrics found in Egypt

- 1A FRAGMENT: cotton, block-printed and mordant-dyed in two colours. Made in Western India (probably Gujarat), 16th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 2 (Acc. No. C.391).
- 1B FRAGMENT: cotton, block-printed and mordant-dyed. Made in Western India (probably Gujarat), 17th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 3 (Acc. No. C.637).
- 2A FRAGMENT: cotton, block-printed and mordant-dyed in two colours. Made in Western India (probably Gujarat), 17th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 4 (Acc. No. C.638).
- 2B FRAGMENT: cotton, block-printed with indigo. Provenance uncertain; possibly not Indian. Late 19th or early 20th century. Found in excavations at Fostat (Al Fustat), Egypt.
No. 5 (Acc. No. C.216).
- 3A FRAGMENT: cotton, resist-dyed with indigo. Made in Gujarat, possibly 15th-16th century. Found in excavations at Fostat (Al Fustat), Egypt.
No. 6 (Acc. No. C.224).
- 3B FRAGMENT: cotton, resist-dyed with indigo. Made in Gujarat, possibly 15th-16th century. Found in excavations at Fostat (Al Fustat), Egypt.
No. 7 (Acc. No. C.225).
- 4A FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 9 (Acc. No. C.214).
- 4B FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 10 (Acc. No. C.632).
- 4C FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 8 (Acc. No. C.631).
- 5A FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 11 (Acc. No. C.222).
- 5B FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 12 (Acc. No. C.230).
- 5C FRAGMENT: cotton, resist-dyed with indigo. Made in Western India (probably Gujarat), 15th century or later. Found in excavations at Fostat (Al Fustat), Egypt.
No. 14 (Acc. No. C.223).



Plates 6 to 7. Early Coromandel group

- 6 FLOORSPREAD: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from the Amber Palace, Jaipur. From Petaboli (alias Nizampatam), Golconda, c. 1630 A.D. A detail is illustrated on Colour Plate III.
No. 15 (Acc. No. 403).
- 7 HANGING: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from the Amber Palace, Jaipur. From St. Thomé-Pulicat region of Madras State, 1640-50 A.D. The piece is just under half its original size, the large figures under the arch at the left-hand side (now partly cut away) being the central group of the complete hanging. A detail is illustrated on Colour Plate I.
No. 16 (Acc. No. 647).

Plates 8 to 13. Tent-Hangings, Floorspreads and Coverlets, 17th to 18th century

- 8 PRAYER MAT: cotton, partly stencilled and partly block-printed, mordant-dyed, resist-dyed and painted. Probably from Burhanpur, Khandesh, late 17th or early 18th century.
No. 17 (Acc. No. 121).
- 9 PART OF A LARGE FLOORSPREAD (*dastar khana*): cotton, painted, mordant-dyed and resist-dyed. From Rajasthan or Khandesh, 17th-18th century. The piece is from the field of the cloth, and bears a design of large naturalistic poppy plants.
No. 23 (Acc. No. 652).
- 10 TWO PANELS FROM A TENT-HANGING (*kanat*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Mughal style. From North India, 18th century.
No. 20 (Acc. No. 801).
- 11A TWO PANELS FROM A TENT-HANGING (*kanat*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Mughal style. From North India, 18th century.
No. 21 (Acc. No. 655).
- 11B PANEL FROM A TENT-HANGING (*kanat*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Mughal style. From North India, 18th century. The panel is from the same set of *kanats* as No. 21.
No. 22 (Acc. No. 802).
- 12 COVER (*rumal*): cotton, stencilled, mordant-dyed and painted. From Western India or Northern Deccan, 18th century. A turkey-cock appears amid the floral ornament of the central panel.
No. 25 (Acc. No. 71).
- 13 CANOPY OR COVERLET: cotton, painted, mordant-dyed and resist-dyed. Probably from Northern Deccan or Rajasthan, 18th century.
No. 26 (Acc. No. 211).

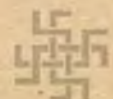
Plates 14 to 17. Export fabrics, 17th to 18th century

- 14 HANGING: cotton, stencilled, painted and mordant-dyed. Made for the European market. From Western India, late 17th or early 18th century. From a set of hanging at Ashburnham House, Sussex, England (acquired in 1953). A detail is illustrated on Colour Plate VI.
No. 27 (Acc. No. 324).

- 15 PALAMPORE: cotton, stencilled, mordant-dyed, resist-dyed and painted. Made for the English market. From the Coromandel Coast (Madras State), about 1770 A.D. No. 28 (Acc. No. 1386).
- 16 PALAMPORE: cotton, stencilled, painted, mordant-dyed and resist-dyed. Made for the English market. From the Coromandel Coast (Madras State), late 18th century A.D. The cloth is stamped on the back with the insignia of the East India Company, London. No. 29 (Acc. No. 967).
- 17 CHAIR COVER: cotton, stencilled, mordant-dyed, resist-dyed and painted, and over-painted with an outline of gold. Made for the European market. From the Coromandel Coast (Madras State), late 18th century. The piece is one of a set of covers for the seats of upholstered chairs, the position of the uprights of the back being marked by two small rectangles. The covers have never been used. No. 30 (Acc. No. 861. Nos. 862 and 863 in the collections are identical).

Plates 18 to 37. Hangings, Coverlets and Canopies, 19th and early 20th century

- 18 COVERLET: cotton, partly block-printed and partly stencilled, mordant-dyed, resist-dyed and painted; the outlines are over-printed with gold. From Masulipatam, Andhra State, dated 1249 A.H. (1833-34 A.D.). A detail is illustrated on Colour Plate VII. No. 31 (Acc. No. 7).
- 19 COVERLET: cotton, block-printed, mordant-dyed, resist-dyed and painted. Probably made for the Persian market. From Masulipatam, Andhra State, 19th century. No. 32 (Acc. No. 423).
- 20 DOOR-CURTAIN: cotton, block-printed, mordant-dyed, resist-dyed and painted. Probably made for the Persian market. From Masulipatam, Andhra State, dated A.H. 1255 (1839-40 A.D.). No. 33 (Acc. No. L.77).
- 21 PALAMPORE: cotton, stencilled and painted. From Ponneri, Chingleput District, Madras State, mid-19th century. No. 35 (Acc. No. 1126).
- 22 DOOR-CURTAIN (*pardah*): cotton, block-printed. From North India, 19th century. No. 37 (Acc. No. 1262).
- 23 FLOORSPREAD (*dastar khana*): cotton, block-printed and painted. From North or North-west India, late 19th century. No. 39 (Acc. No. 69).
- 24 FLOORSPREAD (*dastar khana*): cotton, block-printed. From North India, late 19th century. No. 40 (Acc. No. 332).
- 25 COVERLET: cotton, block-printed, mordant dyed, resist-dyed and painted. From North India, 19th century. No. 41 (Acc. No. 1371).
- 26 FLOORSPREAD (*dastar khana*): cotton, block-printed, painted and mordant-dyed. From Kanauj, Uttar Pradesh, late 19th or early 20th century. The illustration shows a detail of one corner. No. 44 (Acc. No. 1261).



- 27 PALAMPORE: cotton, block-printed. The design is modern but is based upon traditional types of conventional flowers. Made under the auspices of the Cottage Industries Board at Faizabad, Uttar Pradesh, about 1950.
No. 45 (Acc. No. 483).
- 28 PART OF A DOOR-CURTAIN (*pardah*): cotton, block-printed with portraits of the monarchs of the early Iranian dynasties. Possibly made for the Persian market. From North India (probably Lahore), mid 19th century.
No. 38 (Acc. No. 154).
- 29 CIRCULAR COVER: cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan, early 19th century.
No. 49 (Acc. No. 72).
- 30 CANOPY: cotton, block-printed, mordant-dyed and painted. From Rajasthan, 18th or early 19th century.
No. 46 (Acc. No. 878).
- 31 FLOORSPREAD (*dastar khana*): cotton, block-printed. The borders contain scenes of the hunt (*shikargah*). From Sanganer, Rajasthan, 19th century. A detail is illustrated on Colour Plate VIII.
No. 47 (Acc. No. 309).
- 32 CANOPY (*chandarvo*): cotton, block-printed and mordant-dyed. From Gujarat (probably Ahmedabad), 19th century. The illustration shows a detail of the borders, part of the field, and the central medallion depicting the dance of Krishna with the *gopis* (*rasamandala*). The dance is repeated as the motif of one of the borders.
No. 52 (Acc. No. 1232).
- 33 CANOPY (*chandarvo*): cotton, block-printed, mordant-dyed, resist-dyed and painted. In the field is a pattern of *gopas* and cows.
No. 53 (Acc. No. 424).
- 34A PART OF A COVER OR CANOPY: cotton, block-printed and painted. From Gujarat, late 19th century.
No. 55 (Acc. No. 1263).
- 34A PART OF A FLOORSPREAD OR CANOPY: cotton, block-printed, mordant-dyed and painted. From Gujarat (probably Ahmedabad), 19th century. The fragment is from the border of a large cloth. No. 56 (Acc. No. 191).
- 35 FLOORSPREAD (*dastar khana*): cotton, block-printed. From Gujarat (probably Ahmedabad), late 19th or early 20th century. A game-board for *chopat* is printed at the centre of the floor-spread. The illustration shows one end of the cloth, and the centre of the field.
No. 57 (Acc. No. 621).
- 36 TENT-HANGING: cotton, block-printed, painted and resist-dyed. Provenance uncertain, but probably Gujarat, 19th or early 20th century.
No. 58 (Acc. No. 1347).
- 37 HANGING OR COVERLET: cotton, painted, mordant-dyed and resist-dyed. Made from the central part of the field of a palampore, with an added border of chintz. Attributed to Madras State, but possibly made at Diu, Kathiawar, where a school of cotton-painting, using the methods of the Coromandel Coast, flourished from the seventeenth to the nineteenth century under Portuguese influence, 19th century.
No. 26 (Acc. No. 1343).

Plates 38 to 51. Temple-hangings, 18th to 20th century

- 38 PART OF A TEMPLE-HANGING: cotton, stencilled, painted, mordant-dyed and resist-dyed. Acquired in Ceylon in 1805 A.D. and taken to England, bought in London in 1955. Probably made by Tamil immigrants in Ceylon, 18th century A.D. The cloth illustrates scenes from the *Ramayana*, but the artist has given special emphasis to episodes which caught his imagination, notably the pride of King Dasaratha in his prowess at the elephant-hunt. The Battle of Lanka is the subject of the lowest row of paintings. The scenes are described in the short colloquial inscriptions in Tamil. A detail is illustrated on Colour Plate IX.
No. 60 (Acc. No. 645).
- 39 CENTRAL PART OF A TEMPLE-HANGING: cotton, painted and mordant-dyed. From Kalahasti region, Madras State, 19th century. In the centre, Shiva dances on the demon Mula-yaka. The surrounding panels contain images of other aspects of Shiva; the *avatars* of the god Vishnu; and in the lowest row, the Battle of Lanka from the *Ramayana*.
No. 61 (Acc. No. 1602).
- 40 TEMPLE CLOTH: cotton, stencilled and painted. From Kalahasti region, Madras State, 19th century. In the centre, the god Vishnu rests upon the serpent Adishesha. The friezes relates the story of Draupadi and Kichak, from the *Mahabharata*. The scenes are described in short colloquial inscriptions in Telegu.
No. 62 (Acc. No. 601).
- 41 TEMPLE CLOTH: cotton, stencilled and painted. From Kalahasti region, Madras State, 19th century. In the centre, the marriage of Abhimanyu and Sasirekha. The friezes relate their story from the *Mahabharata*. The scenes are described in short colloquial inscriptions in Telegu.
No. 63 (Acc. No. 37).
- 42 HANGING FOR A TEMPLE-CAR (*rath*): cotton, stencilled and painted. From Madras State, early 20th century. The cloth in its present form is made up from pieces of two hangings from the same set. In the centre is the goddess Ambal, depicted as if in procession on a swan *vahana*. To the left is Ganesha. The right-hand panel, from the second hanging, contains a standing image of Chandikesvarar. The names of the deities are inscribed in Tamil.
No. 64 (Acc. No. 970).
- 43 TEMPLE HANGING: cotton, painted, made at the Pilot Training Centre at Panagal, on the outskirts of Kalahasti, about 1958, and signed by the artist J. Lakshmaian. In the centre, the marriage of Rama and Sita. The friezes depict scenes from the *Ramayana*, from the birth of Rama and his three brothers, to his courtship of Sita. The scenes are described in short inscriptions in Telegu.
No. 65 (Acc. No. 850).
- 44 CANOPY: cotton, partly stencilled and partly printed, mordant-dyed and painted. Probably from Burhanpur, Khandesh, early 18th century. Four groups of deities arranged around a central medallion: Krishna playing the flute, attended by *gopis*; Vishnu with his consorts Bhu Devi and Shri Devi; Brahma attended by *devas* and ascetics; and Shiva with his consort Parvati, attended by *devas* and *brahmanas*. A detail is illustrated on Colour Plate X.
No. 66 (Acc. No. 356).
- 45 CANOPY: cotton, stencilled, painted, mordant-dyed and resist-dyed. Probably from Burhanpur, Khandesh, early 18th century. Four episodes from the *Bhagavata Purana* arranged around a central medallion: Krishna walks with two *gopas* and the herd of cows; lightly disguised, he performs the woman's task of milking cows in order to gain access to Radha; Krishna teases the *gopis* by hiding their clothes in a tree while they bathe in the river (the *vastraharana* episode);

and lastly, Krishna and Radha sit together under a flowering tree, attended by three *gopis*. The river Jamuna, the location of each scene, is represented symbolically in each corner.
No. 67 (Acc. No. 1001).

- 46 TEMPLE HANGING (*pichhawai*): cotton, painted, mordant-dyed and resist-dyed. From Rajasthan, early 19th century. Four *gopis* searching for Krishna under a flowering tree.
No. 68 (Acc. No. 139).
- 47 TEMPLE-HANGING (*pichhawai*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. From Western India (probably Gujarat), 19th century. Four *gopis* searching for Krishna; two *gandharvas* fly above.
No. 69 (Acc. No. 1601).
- 48 CANOPY: cotton, partly stencilled, partly block-printed, mordant-dyed and painted. From Kathiawar, 18th-19th century. A conventional representation of the temple of Krishna at Dvarka and the surrounding shrines by the river and the sea.
No. 74 (Acc. No. 745).
- 49 PART OF A TEMPLE-CLOTH (*pachedi*): cotton, block-printed, mordant-dyed and painted. From Gujarat (Ahmedabad region), probably 19th century. The worship-rites of the Mata.
No. 70 (Acc. No. 1211).
- 50 TEMPLE-CLOTH (*pachedi*): cotton, block-printed, mordant-dyed and painted. From Gujarat (probably Ahmedabad), early 20th century. In the centre, a shrine to the Mata and the sacrifice of a buffalo. The friezes depict processions of deities, worshippers and animals.
No. 71 (Acc. No. 744).
- 51 TEMPLE-CLOTH (*pachedi*): cotton, block-printed and painted. Made in Ahmedabad city, about 1950 A.D. In the centre, the Mata in her terrible aspect confronting the Buffalo Demon. The friezes depict deities and scenes from legend, interspersed with horsemen, elephant riders, worshippers, animals and birds. Among the figures are Europeans carrying rifles.
No. 72 (Acc. No. 849).

Plates 52 to 60. Fine cottons and muslins:

(a) Dresspieces, 18th to 19th century

- 52A GIRDLE (*patka*): cotton, partly stencilled and partly block-printed, mordant-dyed, resist-dyed and painted. Probably from Burhanpur, Khandesh, 18th century. Detail of the end of the girdle.
No. 75 (Acc. No. 694).
- 52B GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. Probably from Burhanpur, Khandesh, 18th-19th century. Detail of the end of the girdle.
No. 76 (Acc. No. 273).
- 53A GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan, 18th-19th century. Detail of the end of the girdle.
No. 77 (Acc. No. 23).
- 53B GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan (probably Sanganer), 19th century. Detail of the end of the girdle.
No. 78 (Acc. No. 504).
- 54A GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajas-

than, 19th century. Detail of the end of the girdle.
No. 79 (Acc. No. 272).

- 54B GIRDLE (*palka*): cotton, painted with pigment colours and over-printed with gold. Late Mughal style. From Rajasthan, 19th century. Detail of the end of the girdle.
No. 80 (Acc. No. 353).
- 55 TURBAN CLOTH: cotton, block-printed, mordant-dyed and painted, and over-printed with gold. Probably from Rajasthan, 18th century. Detail of the pattern of the field.
No. 81 (Acc. No. 76).
- 56A FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed and over-printed with gold (detail). Probably from Rajasthan, 18th century.
No. 82 (Acc. No. 219A).
- 56B FRAGMENT: cotton, block-printed with gold (detail). From Western India (probably Rajasthan or Gujarat), 19th century. When acquired, this piece was sewn to No. 82, to form a roughly-made *odhani*. The pattern is a late degenerate version of the motif of No. 82 (Plate 56A).
No. 83 (Acc. No. 219B).
- 57A FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan, late 18th or early 19th century.
No. 87 (Acc. No. C.705).
- 57B FRAGMENT: cotton, block-printed, mordant-dyed and painted (detail). From Western India (attributed to Ahmedabad), early 19th century.
No. 90 (Acc. No. C.447).
- 58A FRAGMENT: cotton, block-printed, mordant-dyed and painted (detail). The piece is from a garment, and is quilted with cotton-wool and embossed with a stamp. From Rajasthan, late 18th or early 19th century.
No. 88 (Acc. No. C.424).
- 58B FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan, late 18th or early 19th century.
No. 89 (Acc. No. C.217).
- 58C FRAGMENT: cotton, stencilled, mordant-dyed, resist-dyed and painted (detail). From Rajasthan or Northern Deccan, early 18th century.
No. 85 (Acc. No. C.425).
- 59A FRAGMENT: cotton muslin, block-printed with gold and silver, embossed, and over-painted with pigment colours (detail). From Rajasthan or Northern Deccan, 18th century.
No. 91 (Acc. N. C.220).
- 59B FRAGMENT: cotton muslin, block-printed and mordant-dyed and over-printed with gold (detail). From Rajasthan or Northern Deccan, 18th century.
No. 92 (Acc. No. C.572).
- 59C FRAGMENT: cotton muslin, block-printed with gold (detail). From Rajasthan or Northern Deccan, 18th century.
No. 93 (Acc. No. C.571).
- 60A FRAGMENT: cotton muslin, block-printed with colours and gold (detail). From Rajasthan or Northern Deccan, 18th century.
No. 98 (Acc. No. C.570).

- 60B FRAGMENT: cotton muslin, block-printed with black and gold (detail). From Rajasthan or Northern Deccan, 18th century.
No. 94 (Acc. No. C.210).
- 60C FRAGMENT: cotton muslin, block-printed and mordant-dyed. The border, made separately and attached, is painted with pigment-colours on a ground painted gold. From Rajasthan, 18th or early 19th century. The illustration is a detail of one corner, showing the printed muslin and the applied border.
No. 97 (Acc. No. 78).

Plates 61 to 66. Fine cottons and muslins: (b) Dress-pieces, 19th and early 20th century

- 61 FRAGMENT: cotton, block-printed with fabric dyes and pigment colour (detail). From Western or Central India, late 19th century. The pattern is close to tradition, and the print-blocks are of good quality, but the work is executed on machine-woven factory-dyed cotton of a pale buff shade, and the colours are not fast. The piece reveals to problems of the handprinters in trying to maintain their traditions in the face of the competition of the factories.
No. 107 (Acc. No. C.856).
- 62A FRAGMENT: cotton, block-printed (detail). From Rajasthan, 19th or early 20th century.
No. 102 (Acc. No. C.704).
- 62B FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan or Gujarat, 19th century.
No. 103 (Acc. No. C.699).
- 62C FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan or Central India, 19th century.
No. 101 (Acc. No. C.441).
- 62D FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan or Gujarat, 19th century.
(Acc. No. C.449).
- 63A FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Gujarat, 19th century.
No. 100 (Acc. No. C.701).
- 63B FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan or Central India, late 19th century.
No. 105 (Acc. No. C.848).
- 63C FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan or Central India, 19th century.
No. 106 (Acc. No. C.851).
- 63D FRAGMENT: cotton, block-printed and mordant-dyed (detail). From Rajasthan or Central India, 19th century.
No. 104 (Acc. No. C.408).
- 64A FRAGMENT: cotton, block-printed and over-painted with pigment colour (detail). From Rajasthan or Central India, 19th century.
No. 113 (Acc. No. C.438).



- 64B FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Rajasthan, 19th century.
No. 112 (Acc. No. 420).
- 64C FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan. late 19th or early 20th century.
No. 116 (Acc. No. C.448).
- 64D FRAGMENT: cotton, machine-printed (detail). Probably from Western or Central India, late 19th century. The pattern is a close imitation of the miniature *butis* featured on many hand-block prints of Western and Central India, but is printed with commercial dyes in two shades of green.
No. 204 (Acc. No. C.439).
- 65A FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed (detail). From Central India (attributed to Lucknow), 19th century.
No. 117 (Acc. No. C.459).
- 65B CLOTH-PIECE (*than*): cotton, block-printed and resist-dyed (detail). From Rajasthan or Gujarat, 19th or early 20th century.
No. 111 (Acc. No. 844).
- 65C FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan (Sanganer), late 19th century.
No. 109 (Acc. No. C.839).
- 65D FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan (Sanganer), 19th century.
No. 108 (Acc. No. C.837).
- 66A FRAGMENT: cotton, block-printed with colours and gold (detail). From Lucknow, Uttar Pradesh, 19th century.
No. 118 (Acc. No. C.426).
- 55B FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan, 19th century.
No. 121 (Acc. No. C.212).
- 66C FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan or Central Provinces, late 19th century.
No. 120 (Acc. No. 847).
- 66D FRAGMENT: cotton, block-printed and resist-dyed (detail). From Rajasthan or Central India, 19th century.
No. 119 (Acc. No. C.708).

Plates 67 to 74. Printed cottons: Regional styles, 19th and early 20th century

- 67 DOPATTA: cotton muslin, block-printed and possibly formerly enriched with silver and gold. From Rajasthan, 19th century. A detail of one corner, showing part of the end-border and the pattern of the field.
No. 123 (Acc. No. 209).
- 68A TURBAN CLOTH: cotton muslin, block-printed, mordant-dyed and painted with pigment

colours. From Rajasthan, 19th century. Detail showing part of the end-border and the pattern of the field.

No. 124 (Acc. No. 136).

68B **FRAGMENT OF A TURBAN CLOTH:** cotton, block-printed and over-printed with gold. From Rajasthan or Northern Deccan, 19th century. Detail of the side-border and the pattern of the field.

No. 127 (Acc. No. C.202).

68C **PART OF A TURBAN CLOTH:** cotton muslin, block-printed, mordant dyed and over-printed with pigment colours; the end-border is painted with pigment-colours on a ground printed gold. From Rajasthan, 19th century. Detail showing part of the end-border and the pattern of the field.

No. 125 (Acc. No. 90).

68D **TURBAN CLOTH:** cotton muslin, block-printed and mordant-dyed. From Rajasthan (probably Jaipur), 19th century. Detail of the pattern of the field.

No. 126 (Acc. No. 312).

69 **COVER (*rumal*):** cotton, block-printed and mordant-dyed and over-printed with gold. From Sanganer, Rajasthan, 19th century. A large tax-stamp is imprinted at one end.

No. 146 (Acc. No. 9).

70A **DOPATTA:** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. Detail of one end of the *dopatta*. A large tax-stamp is imprinted in one corner.

No. 140 (Acc. No. 1607).

70B **DOPATTA:** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. Detail of one end of the *dopatta*.

No. 129 (Acc. No. 821).

71A **DOPATTA:** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. Detail of one end of the *dopatta*. A large tax-stamp is imprinted in one corner.

No. 128 (Acc. No. 224).

71B **CHADAR:** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. The name of Shiva is repeated in the pattern of the field, with the trefoil leaves of the *bel* tree, sacred to Shiva. The trident (*trisula*), a symbol of Shiva, appears in the border. The *chadar* would be worn by a devotee during worship (*puja*).

No. 136 (Acc. No. 1342).

72A **COVER (*rumal*):** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. The piece is a pair of *rumals* printed together end-to-end, and still uncut; the detail shows one end, on which a large tax-stamp is imprinted.

No. 147 (Acc. No. 94).

72B **COVER (*rumal*):** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. A large tax-stamp is imprinted at one end.

No. 148 (Acc. No. 164).

73A **COVER (*rumal*):** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. A large tax-stamp is imprinted at one end.

No. 149 (Acc. No. 1610).

73B **COVER (*rumal*):** cotton, block-printed and mordant-dyed. From Sanganer, Rajasthan, 19th century. A large tax-stamp is imprinted at one end.

No. 151 (Acc. No. 186).

- 74 **SAMPLE CLOTH:** cotton, printed and mordant-dyed, containing sixty sample patterns from the cotton-printing workshops of Sanganer, with seven samples of border designs and four samples of border *buta*. The patterns are numbered in Hindi numerals, but are not named. From Sanganer, Rajasthan, early 20th century.
No. 152 (Acc. No. 155).

Plates 75 to 79. Printed cottons: Regional styles, 19th and early 20th century. (b) Gujarat

- 75 **DOPATTA:** cotton, block-printed, mordant-dyed and resist-dyed. From Gujarat, 19th century.
No. 153 (Acc. No. 595).
- 76A **SARI:** cotton, block-printed, mordant-dyed and resist-dyed. From Gujarat, 19th century. Detail of one end.
No. 156 (Acc. No. 1307).
- 76B **SARI:** cotton, block-printed, mordant-dyed and resist-dyed. From Gujarat, 19th century. Detail of one end. The border patterns are the same as those of No. 156 (Plate 76 A).
No. 154 (Acc. No. 1305).
- 77A **VEIL (odhani):** cotton, block-printed and mordant-dyed. From Gujarat, 19th or early 20th century. Detail of one end.
No. 159 (Acc. No. 487).
- 77B **SARI:** cotton, block-printed. From Gujarat, late 19th or early 20th century. The piece shows a sharp decline in workmanship; the border patterns are the same as those of Nos. 156 and 154 (Plates 76A and 76B).
No. 161 (Acc. No. 556).
- 78A **PART OF A SKIRT-CLOTH:** cotton, block-printed and resist-dyed. From Northern Gujarat, early 20th century. Detail of one end of the cloth.
No. 168 (Acc. No. 439).
- 78B **SARI:** cotton, resist-dyed from a block-printed resist. From Gujarat, early 20th century. Detail of one end. The pattern imitates tie-dyed (*bandhani*) designs.
No. 166 (Acc. No. 235).
- 79A **GARMENT-PIECE FOR A MAN (lungi or chadar):** cotton, block-printed, mordant-dyed and resist-dyed. From Sindh or Kutch, early 20th century. The cloth is the traditional dress of the Jat men of Sindh and Kutch, which consists of two cloths of this type, worn as skirt-cloth (*lungi*) and shoulder-cloth (*chadar*), with a turban-cloth printed in the same style and a tunic (*kurta*) of white cotton. The printed pieces are always in tones of red and blue; the illustration shows a detail of one end of the cloth with the border and part of the field.
No. 169 (Acc. No. 1441).
- 79B **SARI:** cotton, decorated with *rogan* work. Made in the village of the northern tracts of Kutch, modern (made about 1968). The illustration shows a detail of the *palla*.
No. 170 (Acc. No. 1577).

Plates 80 to 85. Gold-brocaded and resist-dyed cottons from Karuppur, Tanjore, 19th century

- 80 **SHAWL:** cotton, brocaded with gold and resist-dyed in red and black; details are painted

yellow. Made in Karuppur village, near Tanjore, 19th century. The *palla* and part of the field.
No. 175 (Acc. No. 181).

81 SARI: cotton, brocaded with gold and resist-dyed in red and black, details are painted yellow. Made in Karuppur village, near Tanjore, 19th century. The *palla* and part of the field.
No. 176 (Acc. No. 152).

82 SARI: cotton, brocaded with gold and resist-dyed in red and black, details are painted yellow. Made in Karuppur village, near Tanjore, 19th century. The *palla* and part of the field.
No. 177 (Acc. No. L.8).

83 SARI: cotton, brocaded with gold and resist-dyed in red and black; details are painted yellow. Made in Karuppur village, near Tanjore, 19th century. The *palla* and part of the field.
No. 178 (Acc. No. 130).

84 SARI: cotton, brocaded with gold and resist-dyed in red and black; details are painted yellow. Made in Karuppur village, near Tanjore, 19th century. The *palla* and part of the field. The field is not brocade, but is resist-dyed in direct imitation of tie-dyed (*bandhani*) designs.
No. 179 (Acc. No. 99).

85A SARI FOR A WIDOW: cotton, with a plain white field, and borders brocaded with gold and resist-dyed in red and black. Made in Karuppur village, near Tanjore, 19th century. Detail of the border; the field of the sari was replaced by new white cloth early in the twentieth century.
No. 174 (Acc. No. L.69).

85B FRAGMENT FROM THE FIELD OF A SARI: cotton, brocaded with gold and resist-dyed in red and black; details are painted yellow. Made in Karuppur village, near Tanjore, 19th century.
No. 180 (Acc. No. 79).

Plates 86 to 90. Gold-printing, 18th and 19th centuries

86 STANDARD: red cotton, painted and printed with gold and silver, with details over-painted in pigment colours. From Mewar, Rajasthan, late 18th century. The emblem is Surya the sun-god amid conventional clouds.
No. 182 (Acc. No. 701).

87 TENT HANGING: velvet, painted with gold. Late Mughal style. From Jaipur, Rajasthan, 18th or early 19th century.
No. 185 (Acc. No. 252).

88A BOOK COVER: silk, woven in a chequered pattern and block-printed with gold. From Gujarat, 19th century.
No. 187 (Acc. No. 1559).

88B BOOK COVER: silk, woven in a chequered pattern and block-printed with gold. From Gujarat, 19th century.
No. 188 (Acc. No. 1560).

88C CRADLE CLOTH: cotton, printed or dyed in stripes and overprinted with gold (detail). Provenance uncertain, 19th century.
No. 189 (Acc. No. 278).

89A PART OF A GIRDLE (*patka*): cotton, block-printed with gold and over-painted with pigment

colours. An outline of fine indented spots is stamped on the gold. Probably from Rajasthan, 19th century. Detail of the end of the girdle.
No. 192 (Acc. No. 386).

89B GIRDLE (*kamarband*): silk, block-printed with gold. Probably from Gujarat, late 19th century. Detail of the end of the girdle.
No. 193 (Acc. No. 1613).

90 CANOPY (*chandarvo*): cotton, block-printed with mica and gold and decorated with *roghan*. Probably from Gujarat, 19th century.
No. 190 (Acc. No. 355).

Plates 91 to 93. Machine-printed cottons, late 19th and early 20th century

91A KERCHIEF: cotton, machine-printed. Made in Manchester for the Indian market, late 19th century. The motifs of the design are derived from Indian circular playing-cards (*ganjifa*); the border is of European design.
No. 195 (Acc. No. 485).

91B COVER (*rumal*): cotton, machine-printed. Probably from a mill in India, late 19th century. The cloth is printed with scenes from the *Ramayana*.
No. 196 (Acc. No. C.574).

92A FRAGMENT OF CHINTZ: cotton, machine-printed. Probably from a mill in India, late 19th or early 20th century. The motif is a shrine of Krishna, beside which two *gopis* await the return of the god.
No. 198 (Acc. No. C.413).

92B COTTON PIECE: cotton, machine-printed (detail). Probably from Gujarat, late 19th century.
No. 200 (Acc. No. 597).

92C WAISTCLOTH: cotton, machine-printed. From Bangkok, Thailand, early 20th century.
No. 210 (Acc. No. 559).

93A TURBAN CLOTH: cotton, machine-printed in imitation of the style of Masulipatam. Made in Gujarat, 19th century. Detail of the end of the turban.
No. 194. (Acc. No. 74).

93B FRAGMENT OF A SHAWL: wool, machine-printed in imitation of a Kashmir shawl. Made in Europe (probably Silesia), late 19th or early 20th century.
No. 207 (Acc. No. 348).

93C THREE SARI BORDERS: cotton, machine-printed. From Western India, late 19th or early 20th century. No. 201 is derived from embroidered garment-borders of Kathiawar and Kutch; No. 202 is derived from embroidered *chinai* work borders of Surat; and No. 203 is derived from Manchester cotton-prints made for the Indian market.
No. 201 (Acc. No. C.207); No. 202 (Acc. No. C.228); and No. 203 (Acc. No. C.229).

Plate 94. Textiles made for the South-east Asia Market

94A FRAGMENT FROM A WAISTCLOTH: cotton, block-printed and mordant-dyed. Made

in Ahmedabad for the South-East Asia market, early 20th century.
No. 209 (Acc. No. 965).

- 94B **FRAGMENT FROM A WAISTCLOTH:** cotton, resist-dyed. Made in the Tanjore district for the South-East Asia market, late 19th century.
No. 208 (Acc. No. 442).

Plates 95 to 96. Cotton-printers at work

- 95A A cotton-printer (*chhuppa*) of Ahmedabad making a block-printed sari. Having placed the block he gives it two sharp blows with his fist to make a firm imprint. The work is swift and rhythmic. The photograph was taken in 1968.
- 95B The river Sabarmati at Ahmedabad, where the cotton-printers wash their cloths and lay them on the sand to dry in the sun. The posts visible in the water in the foreground are used to hold the cloths while they rinse gently in the running water until clean of surplus dye. The cloths in the middle-distance are block-printed; those in the foreground are screen-printed, a technique which is now widely practised in some of the large workshops. The mediaeval walls of Ahmedabad lie along the river-bank immediately behind the cotton-printers are working. The buildings visible across the river are modern suburbs. The photograph was taken in 1968.
- 96A A master-printer of Ahmedabad making a block-printed temple-cloth (*pachedi*). He begins by setting out the borders of the cloth. He is printing with the mordant for black; the outline of the design is always done by the master-printer, whose task is regarded as a sacred rite. The mordant for red is painted by hand, and after dyeing, the final colours are painted. These latter stages may be done by other members of the family community, including the women. The photograph was taken in 1966 (courtesy of the National Institute of Design, Ahmedabad).
- 96B The master-printer sets out the shrine at the centre of the cloth, building up an elaborate composition from a series of small print-blocks. The photograph was taken in 1966 (courtesy of the National Institute of Design, Ahmedabad).

INDIAN PAINTED AND PRINTED FABRICS

I. INDIAN FABRICS FOUND IN EGYPT

Although India has been famous since ancient times as an exporter of textiles to most parts of the civilised world, few actual fabrics of a date earlier than the seventeenth century survive in India itself. This is perhaps mainly due to a monsoon climate and its destructive effect on materials of a perishable nature. Egypt, on the other hand, which has an exceptionally dry climate, provides conditions which are correspondingly favourable. It is not surprising, therefore, that Egypt—for centuries an importer of Indian cotton goods—should provide some of the evidence which India lacks.

The fragments catalogued in this section were all found at or near Fostat, a site on the southern outskirts of Cairo, which was excavated during the latter part of the nineteenth century. Archaeologists were searching for the site of Babylonia, a fortress and city of the Roman empire in Egypt. Excavations centred upon the fort, where, by the southern wall, they penetrated thirty feet of accumulated ruins, river-silt and sand from desert dust-storms. They revealed the great gate and bastions, and beside them a Roman quay with steps which formerly led down to the river. The course of the Nile had changed during the centuries from silting and flooding, but other excavations further north located the outlet of the Roman canal linking the Nile to the Red Sea, built by Trajan in the 1st century A.D. on the course of an older Pharaonic canal. This waterway, a ready route for east-west trade, was a major factor in the recorded prosperity of the city. Investigation was made of early mosques, tombs and Coptic churches in the area, and of minor mediaeval ruins, but the Roman city was never found¹ and in due course excavations were abandoned. The classical results were disappointing, but the excavations revealed much new material on the Islamic conquest and the mediaeval period, at that time imperfectly known to Western scholars. The patient research of specialists to follow up the new revelations is now recognised as the main contribution of the survey.

When the Arabs, led by 'Amr ibn al-As, one of the Companions of the Prophet, made their swift invasion of Egypt, the great fortress of Babylonia, now a Byzantine stronghold, proved their first real check, and only fell after a long and bitter siege. When the Byzantine rulers at Alexandria capitulated in November 641 A.D. (A.H. 19), the Arabs, according to their custom, returned to Babylonia to found the new capital of Egypt on the spot where they had encamped for the decisive victory. 'Amr built a mosque, the first in Egypt, and made the customary allocation of a small piece of land (*khitta*) to each tribe upon which to make a home. The place became known as *al fūstat*, "the camp". The Arabs occupied the captured city of Babylonia, and in time their modest headquarters beside the fort merged with the older city, making an imposing capital, which now bore the name of Al Fustat.²



Fig. i. The position of Al Fustat as a centre of East-West trade

The Arabs, who proved fine administrators, re-opened the Roman canal which had silted up in the intervening centuries. Their direct purpose was closer contact with Mecca and Medina, but they also re-opened the route for eastern trade. The caliphs regarded the rich Nile valley as a valuable source of revenue, and followed a policy of extracting heavy tribute as an alternative to embracing Islam. The Byzantine and Coptic cultures continued to mature alongside Arabian innovations, and Al Fustat became in its own right a city of international fame.³

Al Fustat remained the Egyptian capital until the Fatimids gained the caliphate, and founded their own capital, al Qahirah, Cairo, in 969 A.D. beside the older city. The southern district around the fort gradually fell into disuse, except by the Jewish and Coptic communities, who invariably sought secluded settlements on the outskirts of Islamic towns, and had since the conquest made their homes on the plain near the fort. As the great fortress itself fell into ruin, many of them moved for protection inside its walls. The Muslim cemetery, on the low hill nearby, continued to be used, for the ancient tombs were deeply venerated.

Between the tenth and the fourteenth centuries, Cairo developed as a major emporium of east-west trade, and one of the principal meeting-points of merchants between the Mediterranean and the Red Sea. A considerable trade from India took this route, and Cairo was also the centre for Indian goods intended for the Egyptian market. After the fourteenth century, due to further changes in the course of the Nile, the city of Cairo expanded mainly on its northern boundaries.

The French traveller Jean de Thévenot visited Cairo in the seventeenth century and gives a vivid description of a busy and prosperous city with finely furnished houses, a fascinating bazaar and the meeting-point of many caravan routes. In his tour of the antiquities, he visited the Coptic churches of St. Sergius and St. George, and several of the Coptic monasteries in the vicinity of Fustade (Al Fustat). He noted many houses, but also many ruins, one of which he describes as a great hall or palace which even in decay impressed him by a sense of former splendour.

In the nineteenth century the derelict fort, now known as Qasr ash Shama, "the place of the lamp", was still occupied by the Coptic community. The excavations beside the walls revealed both mediaeval and early Coptic remains, and considerable interest was aroused by the finds of early Coptic textiles. There were, however, a very great number of minor finds of articles for both religious and domestic use, including many fragments of cotton cloth, regarded at the time as of only passing interest. The archaeologists, concerned primarily with Roman studies, were unable to complete the enormous task of documenting all the mediaeval material, and much reached museums and other collections with little or no data. The Indian fragments are no exception,

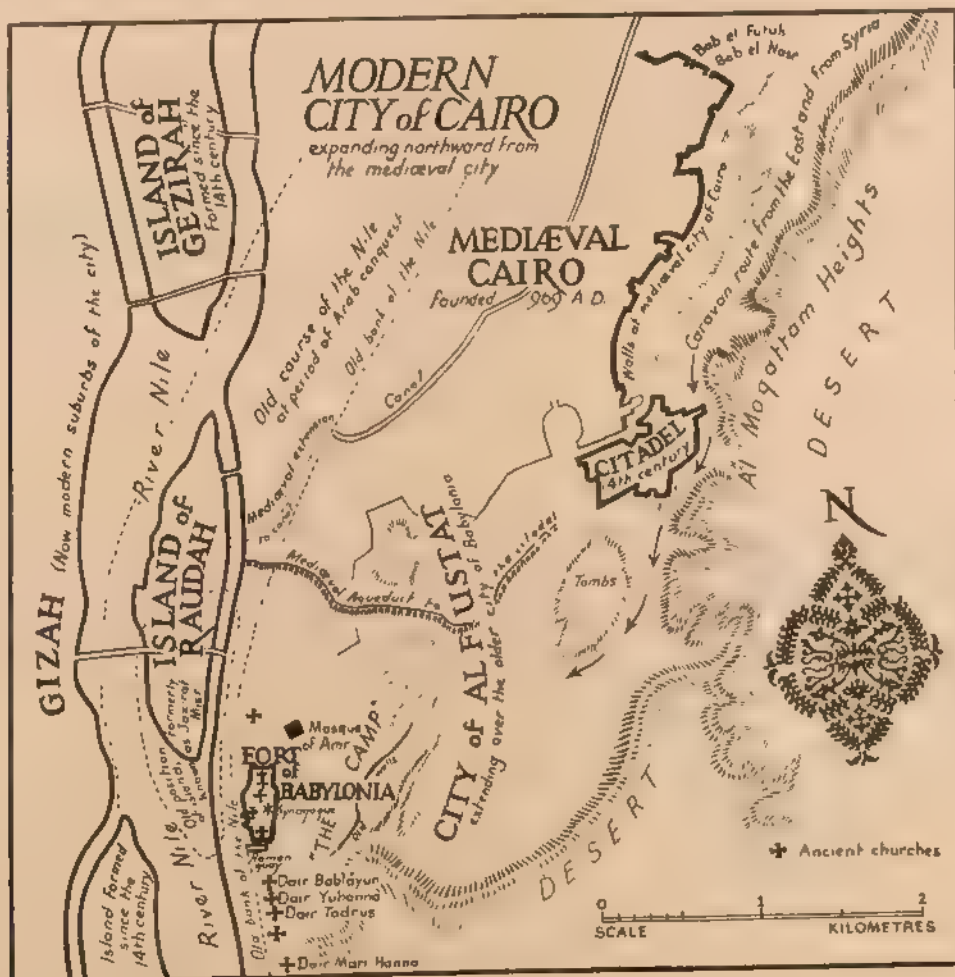


Fig. ii. The site of Al Fustat in relation to Cairo

and there is no clear evidence to indicate whether any came from the levels of the mediaeval or early Islamic remains. Many are known to be of much later date, the relics of the various communities who had made their homes in the vicinity of the site⁵. Two communities, Coptic and Jewish, still live within the walls of the fortress, beside their ancient places of worship.

The first authority to make a concentrated study of the minor fragments was a Frenchman, the late R. Pfister, who published his findings in a monograph, *Les toiles imprimées de Fostat et l'Hindoustan*, Paris, 1938. By isolating the Indian fabrics and tracing their origin to Gujarat, Pfister did an important job. At that period there were few reliable reference sources, and he stressed the limitations of the evidence available to him. He was aware that many pieces dated from as late as the nineteenth century, and that not all were Indian. For special study he selected only those he thought to be Indian, and earlier than the seventeenth century. His system of classification, however, was based on premises which today seem out-of-date and untenable. For instance, he pre-supposed the existence in India of two distinct schools of design based on religion, which he labelled Hindu and Islamic, and then classified accordingly. The Hindu group he saw as "purely Indian", and assumed that because of the Hindu association they must have antedated the consolidation of Islamic rule in Gujarat in the fifteenth century. Perhaps if he had visited India he would have realised that the break in tradition was by no means as sharp as he supposed. Not only did pre-Islamic traditions persist tenaciously throughout the Islamic period in Gujarat, but there was in fact an underlying unity of regional culture which to some extent transcended religious iconoclasm, and there is no field in which this is more obvious than in the local conventions of decorative art.

To advance our understanding of the Fostat fabrics, it is perhaps better to ignore Pfister's religious classifications and to base our reassessment on technical groupings. The fragments catalogued here have therefore been separated into two main groups: (1) block-printed, and (2) resist-dyed. All these are comparatively cheap grades of cotton goods doubtless exported in bulk and intended for a popular rather than a luxury market. Many are fragments of domestic textiles and wearing apparel, from the simple communities who lived in the region from the seventh century until our own time. Others, which are of Islamic design, appear to be remnants of canopies and grave-covers brought by devout Muslims to tend the tombs, of which there are many in the vicinity.

Of the five block-printed pieces, the only one we can attribute with confidence to a date as early as the fifteenth century is No. 1 (Colour Plate II). Here the choice of motifs and their ingenious arrangement in the design should be considered in relation to the comparatively sophisticated technique of a printed wax-resist combined with mordant-painting. The pattern of No. 2 (Plate 1A) shows the influence of Persian book-cover design typical of the sixteenth century. Nos. 3 and 4 (Plates 1B and 2A) are no less clearly influenced by Italian silks of about the second quarter of the seventeenth century. There is abundant evidence that Italian silks were well known in India at

this and also earlier periods.⁶ A careful examination of No. 5 (Plate 2B) shows the risk of too readily assuming that such fabrics are of mediaeval origin. It is block-printed with a pale tint of indigo blue, a technique which could not be achieved by the Indian native processes. The difficulties in block-printing with indigo are discussed in the appendix on Technique (page 177). The problem was overcome in eighteenth-century Europe by the discovery of the orpiment vat. This involved the reduction of indigo from an insoluble state with sulphate of arsenic (orpiment) and lime, which was then thickened with gum.⁷ During the nineteenth century, European techniques were introduced into the larger cotton-printing centres in India, and after the introduction of commercially-prepared dyestuffs and chemical dyes, some of these methods began to penetrate to the native craftsmen, who used them with varying efficiency. Direct printing with indigo, however, required processes impossible for the village craftsman, though they may have been in use in the larger towns. The piece, therefore, may not necessarily be Indian, though we know it to be of late date.

The commonest and most typical of the Indian cottons found at Fostat are those resist-dyed with indigo (Nos. 6 to 14, Plates 3 to 5). The patterns are invariably in white against a blue ground, in contrast to the block-printed specimen discussed above, which has a blue pattern on a white ground. Two of the patterns (Nos. 6 and 7, Plates 3A and 3B) are reminiscent of the pierced stone screenwork which is a notable feature of the fifteenth century mosques and tombs in the region of Ahmedabad. Most of this type are probably of Ahmedabad origin, and there are indications that the style persisted into a much later period — possibly until the nineteenth century.

Nos. 9 to 14 are very simple patterns on coarse cloth, and represent some of the types of cheap cloth which formed the bulk of export trade from Western India to Arabia and Africa. The work has in many cases been hastily and rather inaccurately done, with imperfect dyeing. These patterns are very old traditional types, of which vivid evidence exists in manuscript paintings of Western India in the fourteenth and fifteenth centuries. These cheap cotton products of India hold a tantalising fascination for the textile historian, because there are so many references to them in early records; yet there are no detailed descriptions, and until the Fostat fragments were identified by Pfister, no surviving examples were known. In the collections of both Western and Indian museums are many specimens of Indian cottons of the latter half of the nineteenth century, but by this period commercial methods, including machine-printing, had encroached upon the trade. It is tempting to accept the undeniable circumstantial evidence and attribute these fragments to the mediaeval period, but a conclusive opinion is not possible because we now know that certain traditional pattern types did not change radically until the influence of Western industrial methods. It should, however, be noted that among the prolific collections of Indian cottons dating from 1850 onwards there is nothing exactly like these pieces; yet they are clearly a closely integrated type. They appear, therefore, to belong to the unknown types of cotton cloth to which there are so many literary references between the early mediaeval period to the dawn of the nineteenth century. Nothing could establish their date with certainty without properly

recorded evidence of the exact spot and circumstances of each find, which is invariably lacking.

We can, however, now point conclusively to the importance of these small scraps of Indian printed cotton from Fostat. Under the Roman empire the wealth of the city of Babylonia undoubtedly owed much to the extensive eastern trade which followed the opening of the canal. After the Islamic conquest, the new capital Al Fustat sprang swiftly to renewed prosperity as trade with the east expanded again, and the importance of Cairo as a centre of trade from the tenth century until our own era is fully recognised. If future excavations take place at Fostat, or indeed at any centre known to have received Indian trade, it is hoped that scientific recording of further finds will receive the same care as is given to richer treasures of metal and stone. This alone would make further progress possible in the accurate dating of the Indian fabrics found there.

1 FRAGMENT: cotton, block-printed, painted and mordant-dyed. Found at Fostat (Al Fustat) near Cairo, Egypt. Made in Gujarat, possibly 15th century.

Accession No. C.568

COLOUR PLATE II

Length 20.3cm. Width 21.6cm.

Colour and technique:

Ground: white cotton, now weathered to a soft brownish tint. Two reds, and a colour now brown, but possibly originally a violet of which the mordant has deteriorated. The design is block-printed from a single block, which appears to have been used to print the outline with a resist paste, probably wax, to prevent the mordants from adhering to the outline. The mordants for the three colours were applied to the cloth with some form of brush. When the cloth was mordant-dyed, the three colours appeared, separated by a fine outline of white.

A design dominated by pairs of *hamsas* arranged to walk in a circle around a central lotus flower. These groups are linked by quatrefoils of partly opened buds. The corner-pairs of *hamsas* meet, forming the illusion of a second circle of birds around the quatrefoils.

The design is most ingeniously planned, and the outline block is finely cut and accurately registered in printing. The meeting-point of the imprints occurs at the centre of the quatrefoil. The combination of printing and hand-painting is a feature of the work of Western India. The use of blocks to print a resist-paste occurs in a simpler and more rudimentary form in Nos. 11 to 14. The technique still persists in parts of Gujarat in printing cloths for local use. The motif of the *hamsa*, the sacred goose, combined with the lotus, is a very ancient one in Indian art, and occurs in wall-paintings of the first to eighth century at Ajanta.

2 FRAGMENT: cotton, block-printed and mordant-dyed in two colours. Found at Fostat (Al Fustat) near Cairo, Egypt. Made in Western India (probably Gujarat), 16th century or later.

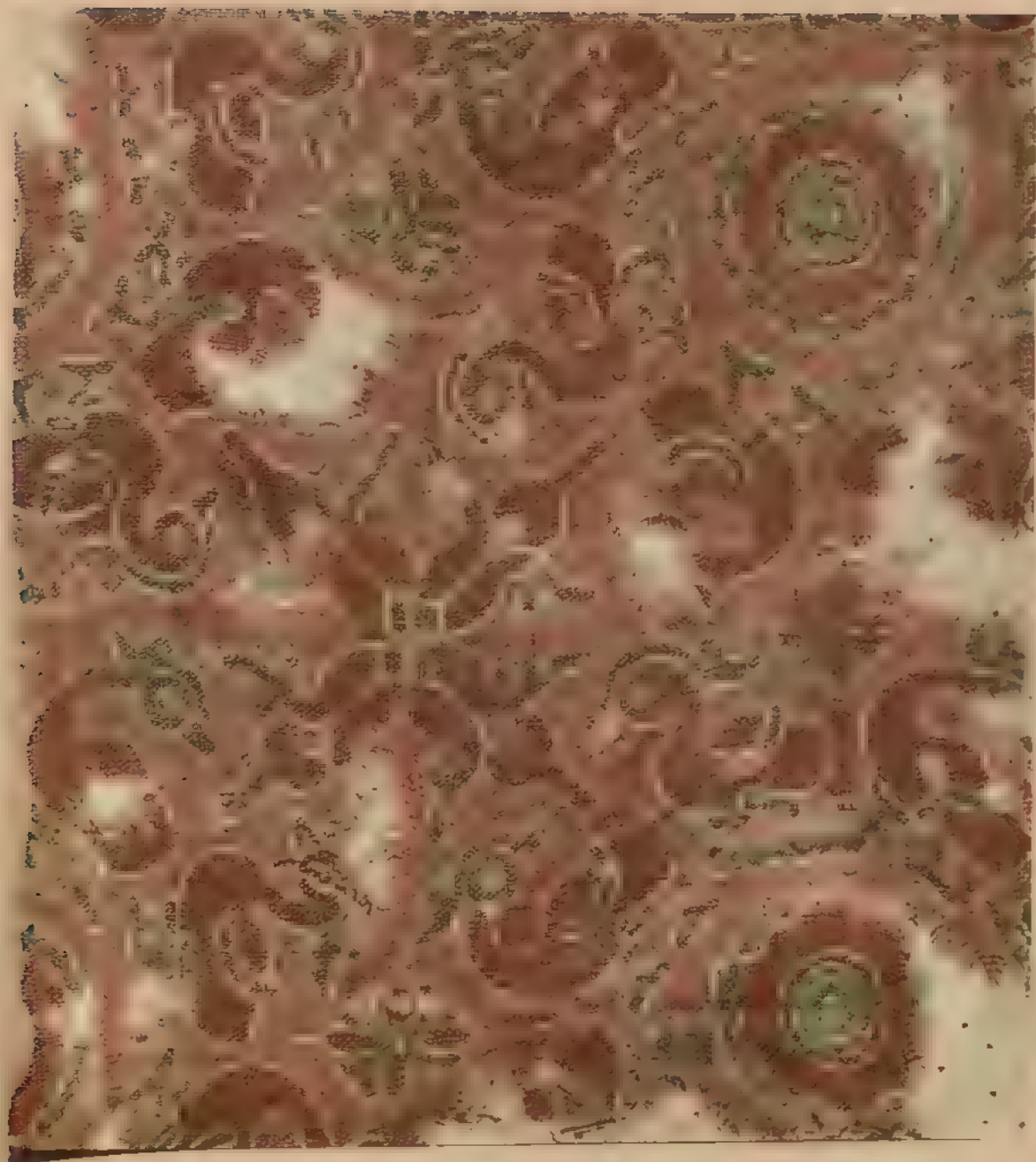
Accession No. C.391

PLATE 1A

Length 21.6cm. Width 20.3cm.

Colour and technique:

Ground: white cotton, now weathered to a soft brownish tint. Red, and a colour now brown, but possibly originally a dark violet or a black, of which the mordant has deteriorated. The design is block-printed with the mordants for the two colours from two separate print-blocks, and the cloth mordant-dyed.



*Fragment of cotton, block-printed. Found at
Fostat, Egypt. Made in Gujarat, possibly
15th century (No. 1)*

An all-over pattern featuring cusped lozenges containing floral ornament, and part of a border. Examination of the border shows that one of the lozenge-blocks was allowed to over-lap, instead of being effectively masked at this point. The border pattern is composed of a pair of interlaced stems with floret pendants.

This particular type of lozenge with a small flower at its tips seems to show the influence of sixteenth and seventeenth century Persian book-cover ornament.

3 FRAGMENT: cotton, block-printed and mordant-dyed. Found at Fostat (Al Fustat) near Cairo, Egypt. Made in Western India (probably Gujarat), 17th century or later.

Accession No. C.637

PLATE 1B

Length 21.6cm. Width 21.6cm.

Colour and technique:

Ground: white cotton, now weathered to a soft warm tint. Red. The pattern is block-printed with the mordant for red, using a single print-block, and the cloth mordant-dyed.

A garment-fragment, with traces of seam-threads still attached. The pattern is an elaborate design of large circular medallions alternating with smaller oval medallions which they overlap, the dominant outlines being fern-like leaves. The block used to impress the mordant terminates vertically along the axis of the oval medallions and is partly disguised by the interlocking of the geometric panels of the centres. The horizontal division runs between the medallions. The mordant has not completely penetrated the cloth, resulting in blurred outlines on the reverse.

This type of design is clearly influenced by Italian silks (either damasks or velvets). These had been reaching India at least since the fifteenth century and they were among the first things noticed by Vasco da Gama's party when they reached Calicut in 1498. In this particular case, however, the Italian prototype design is not earlier than the seventeenth century.

4 FRAGMENT: cotton, block-printed and mordant-dyed in two colours. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 17th century or later.

Accession No. C.638

PLATE 2A

Length 19cm. Width 29.8cm.

Colour and technique:

Ground: white cotton, now weathered to a warm brownish tone. Red and black. The pattern is block-printed with the mordant for red. A second small block is used to point the mordant for black in the centres of the medallions, and the cloth mordant-dyed.

The pattern consists of two alternating medallions of floral ornament, one circular and the other a lozenge. The intervening ground is filled with meandering leaf stems. The circular medallions are picked out with black in their centres. The block used to impress the mordant for red terminates horizontally across the centres of the lozenges. The vertical joints are skilfully disguised by the interlocking leaf-scrolls of the ground. The mordant has not fully penetrated the cloth, resulting in only a faint pattern on the reverse.

This is another design clearly derived from Italian silk (see remarks under No. 3).

5 FRAGMENT: cotton, block-printed. Found at Fostat (Al Fustat), near Cairo, Egypt. Provenance, uncertain; possibly not Indian. Late 19th or early 20th century.

Accession No. C.216

PLATE 2B

Length 21.6cm. Width 12.7cm.

Colour and technique:

Ground: coarse white cotton. Light indigo-blue. The pattern is block-printed with a commercial preparation of indigo-blue.

The blue has been applied by block, but at first sight it could be mistaken for wax-resist dyeing. The fragment is rectangular and shows just over one repeat of the block. The junction of the two block-impressions can be recognised as a line running across the centre of the large circle which is a feature of the design. Only one side of the fabric is printed, but some of the dye has penetrated to the other side. The design consists of a formal flower growing from a long stem with small spots. From the upper petals of the flower, scrolling leaves curve down to the base of the stem at each side, and curve upwards around a large circle which stems from the flower. The circle has a double outline of white and an inner outline of small white dots. In the centre is a round flower of the lotus type.

This piece was examined in the laboratory of the Victoria and Albert Museum, London, in February 1968. The dyestuff was reported to have reacted to tests like indigo, but the only mineral traces were aluminium, sodium and iron, none of which is normally used with indigo. It is difficult to identify the provenance with certainty because commercial preparations of indigo of varying degrees of purity were available in all countries where fabric-printing was practised. The presence of aluminium, however, which has no normal connection with indigo-printing, would be explicable in the light of native practices in India at this period. The local craftsmen did not entirely trust commercial dyes, and always, through superstition, gave a final bath in alum when the textile was finished, knowing from generations of experience that it was necessary to certain dyes. Among the earliest commercial dyestuffs to be used in India was alizarin, which is the dye-content of the madder plant (*Rubia tinctorum*), and also required the alum mordant. The practice was, however, also applied to commercial indigo preparations, which were certainly less fast than the traditional process of the fermentation vat. Other factors which suggest Western India as a possible provenance are the presence of iron, again not normal to indigo-printing, but known to be a serious impurity in the alum of Kutch, which is used in Gujarat and Sindh only for cheaper work like this example. The presence of sodium, described in the analysis as almost certainly an impurity, may be from a local water, for the cloths are washed in the rivers and dried on the river banks. Lastly, the pale quality of the blue, quite unlike the rich deep tone normally associated with this dye, is typical of a cheap rough grade from a poor stock of the plants grown in Sindh, and used only for cheaper work in Western India.

In offering our own technical comments on the laboratory examination, we emphasise that, while many factors would be consistent with manufacture in Sindh or Gujarat, these might be purely circumstantial. At this late period, when design tended to be stereotyped and commercial preparations were widely available, a provenance could not be assigned with certainty unless further examples were available for comparison.

6 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Gujarat, possibly 15th/16th century.

Accession No. C.224

PLATE 3A

Length 14.6cm. Width 11.7cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern was drawn upon the cloth with a brush or pen (*kalam*), using a resist-medium, apparently wax.

A *mihrab* design with three main decorative constituents; a rising sun; a square divided along its diagonals into four triangles, and a broad border filled with an undulating stem. The resist medium was apparently wax, which has penetrated the cloth in most places, producing a clear pattern on the reverse side of the fabric. There has been slight crackling of the wax, and two long vertical faults appear down one side.

This fragment appears to be one of the border-pendants of a large cloth, typical of those commonly used as carpets, covers or canopies (cf. R. Pfister, *Les toiles imprimées de Fostat et l'Hinduostan*, Paris, 1938, plate XXI a). Mihrabs of a comparable decorative type are a feature of the pierced stone screenwork in the tomb of Shaikh Ahmad Khattu Ganj Baksh at Sarkhej, near Ahmedabad, built after the saint's death in 1445 A.D.

7 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Gujarat, possibly 15th/16th century.

Accession No. C.225

PLATE 3B

Length 15.9cm. Width 10.8cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern was drawn upon the cloth with a brush or pen (*kalam*), using a resist-medium, apparently wax.

A *mihrab* design incorporating a flowering plant in a vase, the stems spreading to fill the whole area. In the centre is an eight-petalled flower. The wax has penetrated the fabric well, producing a clear design in reverse. The wax has cracked in many places and one long crack runs down the left-hand side, perhaps indicating where the cloth was folded for the dye-vat.

Comments on the previous piece apply here also.

8 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.631

PLATE 4C

Length 16.5cm. Width 14.9cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern was drawn with a brush or pen (*kalam*), using a resist-medium, apparently wax.

A design of chevrons with trefoil points. The white bands were drawn freehand with the resist-medium, which has not penetrated the cloth fully, giving a blurred pattern on the reverse side. The spacing of the pattern is so regular that it might at first sight be taken for a block-print. There are, however, no joins or over-prints. There is a slight variety in the waxed line, but the edge is clean and crisp. The skill of the hand craftsman in India was such that his work is often more regular than that done with mechanical aids.

9 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.214

PLATE 4A

Length 14.6cm. Width 11.8cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is drawn upon the cloth with a brush or pen, (*kalam*), using a resist-medium, probably wax.

A design of small curled and serrated leaves, freely drawn with the resist-medium. The leaves are arranged in fan-like patterns over the fabric, the interstices being filled with single leaves. There is no regular repeat, but the consistency of size and spacing gives the effect of a regular all-over design. The resist-medium has been allowed to penetrate the cloth in order to produce the same pattern on both sides.

10 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.632

PLATE 4B

Length 8.9cm. Width 5.7cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is applied to the fabric with a resist-medium, probably wax. The fragment is too small to be certain whether the pattern is painted by hand, or printed, as there is no complete repeat, but the similarity of the chevron to that of No. 8 suggests that it is painted.

A garment-fragment with traces of seam-thread still attached. The pattern shows part of a decorative band with a creeper-like stem. Small portions of the field visible at each side have a design of chevrons with trefoil-points (cf. No. 8). The resist-medium has penetrated the cloth sufficiently to reveal a clear pattern on the reverse.

11 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.222

PLATE 5A

Length 17.7cm. Width 9.5cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is applied with a small stamp, using a resist-medium which may have been wax or a paste.

The design is a simple all-over pattern of florets composed of a central round dot of white, surrounded by six identical dots as petals. The flowers are placed close together in a half-drop repeat.

The resist-medium has been applied quite roughly with slight variations in the size of dots and the spacing. The medium has not fully penetrated the cloth, and the pattern appears smudged on the reverse side. Some of the dye has penetrated from the back through the interstices of the weaving and may be detected on the front of the fabric in a few of the white spots. Faint cracking of the resist can be seen in other places.

12 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.230.

PLATE 5B

Length 16.2cm. Width 10.8cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is printed with three small stamps, each containing one of the motifs, using a resist-medium, probably wax or a paste.

A design with three main motifs; a floret, an S-shaped scroll, and a square composed of trefoil around a central cross. The pattern has been stamped from separate small print-blocks dipped in the resist-medium. The printing has been somewhat summarily done, and the motifs overlap in several places.

13 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.233

Length 4.75cm. Width 17.7cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is printed with three small stamps, each containing one of the motifs, using a resist-medium, probably wax or a paste.

Another fragment similar in general character to No. 12, except that the indigo blue is darker and the motifs more freely spaced.

14 FRAGMENT: cotton, resist-dyed with indigo. Found at Fostat (Al Fustat), near Cairo, Egypt. Made in Western India (probably Gujarat), 15th century or later.

Accession No. C.223

PLATE 5C

Length 15.2cm. Width 12.7cm.

Colour and technique:

Ground: white cotton, resist-dyed with indigo; the design is reserved in white. The pattern is printed with three small stamps, each containing one of the motifs, using a resist-medium, probably wax or a paste.

A fragment similar in character to No. 12, except that the indigo blue is lighter, and there is a quatrefoil in place of the square. There is careless over-printing in the lower part. This piece has a selvage at one side.

II. EARLY COROMANDEL GROUP¹

17th Century

The two cotton-paintings catalogued in this section are of special importance as specimens of the finest phase of Indian cotton-painting, and for this reason they have been given a section to themselves. To contemporary merchants and travellers they would have been known as 'Masulipatam paintings', in spite of the fact that neither of them was manufactured within the environs of Masulipatam itself. Masulipatam, the commercial capital of Golconda state, happened to be the only good port on this part of the Coromandel coast and therefore served as an emporium for a large hinterland.² The coverlet (No. 15, Plate 6 and Colour Plate III) is a product of the school of cotton-painting which flourished at Petaboli (*alias* Nizampatam), about forty miles south-west of Masulipatam. The hanging (No. 16, Plate 7 and Colour Plate I) is the product of a separate school located in the region of Pulicat and Kalahasti, nearly two hundred miles further south. Since Petaboli lay within the Muslim-ruled state of Golconda, style and subject-matter inevitably reflected the Persianised tastes of the ruling-class who were the main patrons. Pulicat and Kalahasti, on the other hand, were under Hindu rule, they inherited stronger links with the art traditions of Vijayanagar, the last of the great Hindu empires of South India which had collapsed and scattered its craftsmen after the battle of Talikota in 1565. Yet transcending these recognisable differences of local tradition was the uniting factor of trade. Both areas specialised in fine cotton-paintings for the same kind of patrons. The most important of these were the Muslim courts in many parts of India, the wealthy classes in Persia, and Europeans in search of the fanciful and the exotic.

Both fabrics fall into the category known as *kalmkar* (from Persian *kalam*, 'pen', and *kar*, 'work'; literally, 'pen-work'). In modern textile scholarship, they are usually called 'cotton-paintings' in order to distinguish them from printed cottons which are made with a print-block. To produce a large cloth of elaborate design in five or six colours by the *kalmkar* process was a most exacting operation often taking months to complete. There were ten main stages in the work which could be summarised as follows:

1. Preparation of the half-bleached cloth with an aqueous solution of fat and astringent (buffalo's milk mixed with myrobolan), followed by 'beetling' (laying the cloth on one piece of wood and beating it with another), which gave the smooth surface needed for painting.
2. 'Pouncing' the pattern or design, drawn on paper or glazed calico, by dusting powdered charcoal through the perforated outlines.

3. Drawing over the charcoal-traced outlines with a kind of pen made of two reeds pressed together and dipped in mordants (for black, acetate of iron; for red, a solution of alum tinted with sappan wood).
4. First dipping of the cloth in a vat filled with red dye (derived from chay, a plant of the madder family; Telegu *tsheri-vello*, Tamil, *saya-ver*, and to botanists *Oldenlandia umbellata*, Linn.), the effect being to further blacken the lines already black, and to develop the red outlines.
5. Covering the whole cloth with beeswax, except those parts which were to appear blue and green. A bamboo 'brush', fitted with metal points, was used for this purpose, the fluid wax being released from a ball of hair and twisted hemp wound round the stem.
6. Dipping the cloth in a vat of indigo.
7. Removing the wax in boiling water.
8. Waxing the lines required to appear as white within the areas of red, followed by the painting of mordants (consisting of a solution of alum, tinted with sappan wood). The composition of the mordant varied according to the tones required in the next stage: a weak solution of alum gave pink; a stronger one, deep red; while the addition of iron gave violet.
9. Second dipping of the cloth in a vat filled with red dye derived from chayroot.
10. The clearing of the traces of surplus red dye from the background, and the bleaching of the white ground. This is achieved by soaking the cloth overnight in a dung-bath and bleaching in the sun during the day, sprinkling the cloth constantly with water to keep it damp. The process is repeated for several days until the desired degree of whiteness is attained.
11. Application by brush of a decoction of a yellow dye of vegetable origin, mixed sometimes with myrobolan and chay, to produce local yellow or (when superimposed on blue) green.³

Contemporary witnesses remarked that the excellence of 'Masulipatam paintings' was partly due to the special qualities of the Chay plant which grew wild in the area overflowed with spring tides at the mouth of the Kistna delta. One intelligent observer suspected that there was some connection between the superiority of the resultant dye and the fact that the sandy soil contained a high concentration of "broken or rotten shells". He was of course correct in this suspicion, since shells are rich in calcium, and every dye-chemist knows that calcium has unique properties as a fixing-agent for madder-type dyes. On the Madras coast, where Chay was cultivated in ordinary soil supplemented with dung, it did not contain the same amount of calcium, with the result that it could never produce the glowing and luminous reds especially associated with the northern part of the Coromandel Coast. The specimen of the Pulicat-Kalahasti school catalogued here (No. 16, Plate 7 and Colour Plate I) has unusually bright and well-preserved reds for this particular school, and the explanation in this case may be that the cotton-painters were using chay-root imported from Golconda.⁴

Aesthetically, the two early Coromandel schools of cotton-painting have much in common. In both cases the craftsmen making them were caste Hindus working on a joint-family basis. Since the tastes and fashions of their Persian, Indo-Persian and European patrons were foreign to their own local tradition, they depended for their subject-matter mainly on musters provided by the commissioning merchants. These musters were seldom, if ever, complete designs but consisted usually of incidental and unrelated figure-groups which the cotton-painter incorporated as subordinate elements in designs of his own decorative conception. Thus, no matter how hybrid or eclectic were individual elements in a design, they were transcended by a decorative style which was truly their own, and which gave the final stamp of individuality, charm and distinction to this early group of cotton-paintings.

15 FLOORSPREAD: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from the Amber Palace, Jaipur. From Petaboli (alias Nizampatam), Golconda, c. 1630 A.D.

Accession No. 403

PLATE 6 and COLOUR PLATE III

Length 315.1cm. Width 231cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, brown, blue, green and yellow; outlines black and red. The outlines are stencilled and painted by hand with the mordant for black, except for the red areas, which are outlined with the mordant for red. The main colour-scheme is achieved by mordant-dyeing in two tones of red, violet and brown, from mordants painted by hand. The delicate flora which appear in white against the mounds were drawn in molten wax before the mordants were applied, acting as a resist against the mordants adhering to those parts of the design. The same technique is used to reserve fine patterns in white on the flowers and the costumes. After mordant-dyeing, a blue of unusually light tone is added, by resist-dyeing in indigo. The green is obtained by over-painting yellow on the blue. The same yellow is painted on other details of the design.

The design in the field runs horizontally along the two sides and consists of a closely integrated pattern of flowering trees which grow from small decorative mounds at the sides of the cloth, the branches of the trees meeting imperceptibly at the centre. Under the trees are courtiers in Indo-European costume drinking wine, one of whom embraces a dancing-girl. Among the flowering plants are deer, comb-ducks or *mukhta*, and dragon-like creatures borrowed from Chinese decorative convention (in this case, apparently Ming blue-and-white porcelain). Birds and squirrels appear among the branches and flowers.

At each side of the tall central trees are smaller trees with delicate branches, each bearing one large richly decorated flower. The flowers differ, but are so placed that they form focal points in the design. The spacing of the foliage in the field is so skilfully arranged that each tree retains its individuality while forming a part of an intricate decorative pattern. Surrounding the field is a broad border with Persian-style palmettes and Italianate reversed-scroll motifs, the ground of which is violet.

Most of the costume details can be paralleled in Persian paintings of the 1620's, from which they are apparently derived. The dancer, however, is purely Indian and wears a *sari* tied in South Indian style, with bare breasts and rich jewels. The Italianate influence, already mentioned, is a reminder of the regular trade between Italy and South India in the sixteenth century (see *Journal of Indian Textile History*, vol. IV, 1958, pp. 62-3), and of the fact that European mural painters were employed in at least one of the Deccan courts (Henry Cousins, *Bijapur and its architectural remains*, Archaeological Survey of India, Imperial series of monographs, vol. XXXVII, plates LXXV and LXXVI). Such motifs as this formed part of the common stock of European influence in the Deccan at this period. The inclusion of dragons copied from Chinese porcelain can be explained by the fact that Chinese porcelain was much in demand among Persian merchants residing there (as reported by the Dutchman Schorer in



*Detail from a floorspread, painted cotton.
Made in Golconda, 17th century (No. 15)*

1610: see *Relations of Golconda in the early seventeenth century*, edited by W. H. Moreland, Hakluyt Society, No. 66, 1930, p. 55). This porcelain was imported via intermediate trading stations such as Bantam in Java, Achin in Sumatra and Pegu in Burma. The palmettes in the border show the influence of Persian pile-carpet design, which is a reminder that there was an important centre of carpet manufacture at Ellore in Golconda, where Persian immigrant weavers had settled (see John Irwin, "Early Indian carpets", *Antiques journal*, New York, vol. LXIX, 1956). A similar floorspread is preserved in the Victoria and Albert Museum, London (Acc. No. I.M. 160-1929). Both pieces came from the Amber palace, Jaipur, and are from a matching set. Many of the trees and flowers are outlined from the same stencils, and the borders are identical. The London piece, when acquired in 1929, was noted to have written in ink on the back "a series of stock-taking dates and data, ranging between 1639 and 1650". Unfortunately, both pieces are in an extremely fragile condition, since the high concentration of iron used as a mordant for the blacks has rotted the fibres. A feature of both pieces is the fine quality of drawing and the vivid naturalism with which the courtiers and animals are portrayed. The standard of craftsmanship is very high, and delicately painted mordants produce a rich and harmonious colour scheme, to which the cool tints of the blue, green and yellow are a perfect foil. Both pieces are illustrated in *Lalit Kala* no. 5 (see below).

Bibliography: John Irwin, "Golconda cotton paintings of the early seventeenth century", *Lalit Kala*, no. 5, 1959, Plate II.

16 HANGING: cotton, painted, mordant-dyed and resist-dyed. Made for an Indian court and acquired from the Amber Palace, Jaipur. From St. Thomé-Pulicat region of Madras State, 1640-1650.

Accession No. 647

PLATE 7 and COLOUR PLATE I

Length 216cm. Width 449.7cm.

Colour and technique:

Ground: fine white cotton. Three reds, two violets, blue, two greens, yellow and flesh tint; outlines black and red. The outlines are stencilled and painted by hand with the mordant for black, except for the red areas, which are outlined with the mordant for red. The red and the violet shades are mordant-dyed from mordants painted by hand. Delicate patterns are reserved in white on the mordant-dyed grounds by painting with molten wax before the mordants were applied, forming a resist to prevent the mordant adhering to these parts of the design. The blue is resist-dyed in indigo. The darker green is achieved by over-painting green on the indigo. The lighter green and the yellow are painted. The flesh tints are painted.

In its present form this hanging is less than half its original width, having been cut at the left edge. The design is a conventional representation of a palace with halls, terraces and pavilions, within which are scenes of courtiers at leisure, drinking or in amorous situations. In its original condition, the design had a large central scene, of which only a section with two attendant figures remains. The architecture is reminiscent of seventeenth-century Islamic styles in the Deccan. As numbered on the diagram on the next page, the main scenes are as follows:

1. This is part of the main scene which originally formed the centre of the hanging. The two courtiers wearing *jama*, *patka* and richly decorated turbans are apparently bystanders or attendants. The left hand of the man on the right is incorrectly drawn, with fingers reversed. The background is conventionally decorated with garlands and flower-balls in a style inherited from Vijayanagar wall-painting.
2. This represents an upper-storey room of the palace in which two men and a woman are depicted half-length, as though on a balcony. They are dressed in contemporary Deccani styles of costume. A parrot stands on the ledge in front of the man at the right.
3. A drinking scene on the ground floor. A woman embraces a man, while a second girl brings a goblet of wine and a second man stands by.

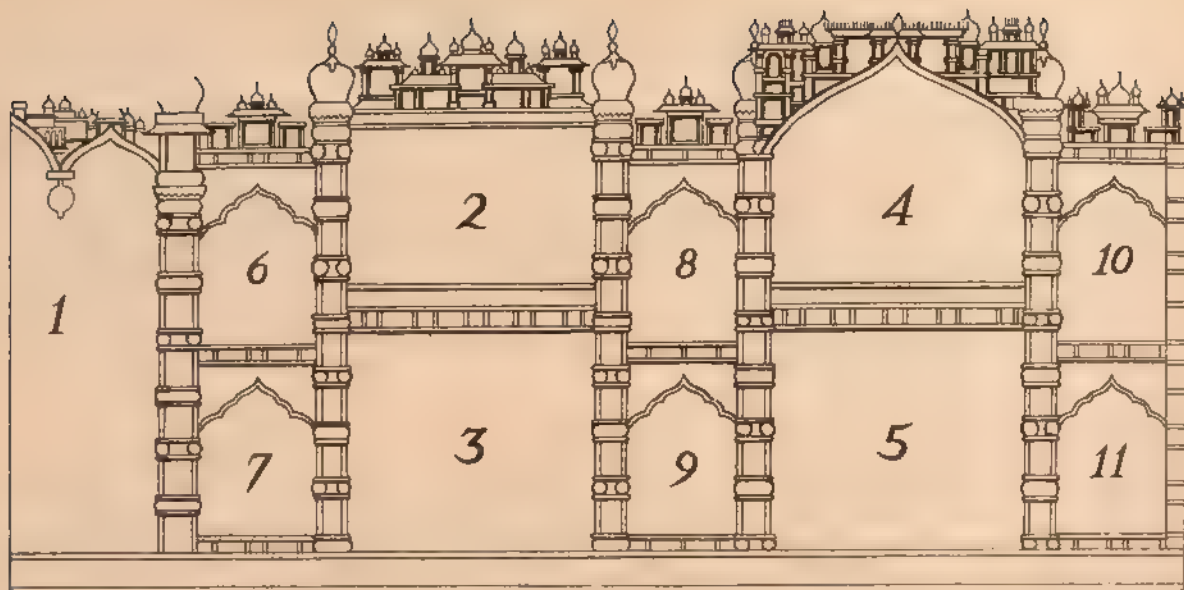


Fig. iii.

4. Another upper-storey or balcony scene, with two men and two women in conversation under an arch.
5. Four women approach a seated courtier. The first woman holds a wine-cup; the second, a fly-whisk of peacock feathers; the third, two mangoes, and the fourth, a hawk.
6. A man and a woman under a cusped arch, the former holding a parasol and offering a wine-flask, and the latter sitting on a European type of stool. A bowl of fruits and foliage stands on the bench in the background, with wine-flasks below.
7. A man and a woman under a cusped arch, both dressed in European costume of the second quarter of the seventeenth century. The man holds a wine-glass in his left hand, which is incorrectly drawn with the fingers and thumb reversed. The woman holds a book in her left hand, and a chatelaine hangs at her waist.
8. An amorous couple in Deccani costume, the girl is seated on a cushioned couch, and the man who embraces her is standing.
9. A man stands under an arch holding a squirrel and a flower. A woman offers wine, holding a fly-whisk in her free hand. The costumes are derived from European sources, but the unfamiliarity of the cotton-painter with the styles has resulted in some errors, and he has added many details of his own. The man wears a doublet, breeches and hose which have been interpreted as one long garment reaching from neck to ankles, and decorated with a pattern of small floral *buti* of purely Indian style. The simplicity of the costume and the very small collar and cuffs suggest a Protestant source. The woman wears a simple dress with a tippet collar, over which she has tied a *dopatta* as a cloak. She has no ear-rings but is wearing a flat brimmed cap of the style worn by the Deccani women on panels 2 and 4 of this hanging. The long hair style of the man suggests a Dutch rather than an English Protestant source.
10. Two men stand together under an arch, one with a long Deccani sword tucked in his sash, holding a fruit and a fly-whisk. The second man holds a *talwar* over his left shoulder. He holds a duck by the neck with his right hand, but his thumb is incorrectly placed.
11. Two men under an arch, one seated and holding a fruit, with a bird perched on a cushion beside him. The other stands holding a fruit and a fly-whisk.

The roofs of the palace are clustered with small domed pavilions within each of which is a

miniature scene, a loving couple or a single courtier seated at ease or drinking wine. The pillars or walls of the palace are decorated with small pictorial panels presumably intended to represent wall-paintings. The panels are derived from two stencils, one under the influence of Deccani miniature painting and the other, European engraving. A loving couple are seated at ease, the woman holding a wine-glass and the man a wine-bottle. The European subject appears to be from a Dutch source. A woman, soberly dressed, sits on a chair holding a book which is almost certainly the Bible; a man with long hair stands beside her leaning on a long staff. The scenes appear in full on the single remaining pillar of the large central hall of the palace. Elsewhere the figures are used singly, with considerable variation. The woman with the book is sometimes given a wine-glass, as is her staid companion, and lyrical scenes arise from the variations of the loving couple.

The cross-beams of the palace are decorated with small panels containing still life groups, representations of the *hamsa*, and floral ornament.

A narrow pictorial border runs the whole length of the cloth below the main scenes. It includes courtiers in Deccani costume and Europeans, some hunting, others engaged in amorous scenes, interspersed with various fauna and flora, and tables with wine-flasks. The space above is filled with flower-sprays interspersed with birds and animals, including Chinese dragons derived from Ming porcelain (see pages 16 and 19 for references to this practice).

A finely contrived scheme gives unity to the design. The larger scenes (nos. 1 to 5) appear on grounds dyed red, on which hanging garlands form a clear and carefully controlled pattern in lighter red and white. The intervening scenes (nos. 6 to 11) are on violet grounds; the garlands here are drawn with more freedom, but the spandrels over these scenes are decorated with identical designs of lions and rabbits amid floral arabesques on a green ground. In the pictorial borders many of the animal stencils are repeated several times in different contexts, but the placing is so finely contrived that each appears alive and individual.

Two fragments of a similar type of hanging are preserved in Western museums—one in the Victoria and Albert Museum, London (Acc. No. 687-1898) and the other in the Metropolitan Museum, New York (Acc. No. 20.79) —both of which are reproduced in *Lalit Kala* no. 5, 1959, Plates 4 and 5 (see below).

Bibliography: John Irwin, "Golconda cotton paintings of the early seventeenth century", *Lalit Kala*, no. 5, 1959, Plate XI.

III. TENT-HANGINGS, FLOORSPREADS AND COVERLETS

17th to 18th Century

One of the chief uses of cotton-paintings in the Mughal period was for tent-hangings — or, more specifically, for the decoration of the *kanats* or screens which were used to surround the tents and give privacy to the occupants. It was the custom for a ruler to make journeys of state to all parts of his kingdom, to regulate affairs and administer justice in person. For his private pleasure, he would often engage upon hunting expeditions (*shikargah*), and in time of war he travelled in equally splendid display. The French traveller François Bernier has fortunately left us a vivid and detailed account of Aurangzeb's camp, as seen during a journey of state in 1665 A.D., with particular reference to the role of fine cotton-paintings.

"Whenever the King travels in the country" wrote Bernier "he always has two camps, that is to say two separate assemblies of tents, so that when he decamps and leaves one, the other will have proceeded one day in advance, and is fully prepared when he arrives at the destination of the new camp. It is for this reason that they are called *Peiche-kanes* (*paish-khanah*), that is to say, households which precede. These two *Peiche-kanes* are almost identical, and it requires more than sixty elephants, two hundred camels, one hundred mules and a hundred porters to transport one." Bernier goes on to describe how the animals are loaded with the tents and heavy equipment, and the men carry the more valuable and fragile articles such as "the porcelain which the King always uses at table".

"One of the *Peiche-kanes* has no sooner reached the place intended for the new encampment, than the Grand Quartermaster chooses some fine situation for the King's quarters, considering, however, as far as possible the symmetry of the whole camp, and the order of precedence which must be observed for the whole company. He marks out a square, each side of which is more than three hundred ordinary paces in length. Firstly, one hundred pioneers clear and level this space, make foundations of earth, or squared platforms, upon which they erect the tents. They surround the whole of this large square with *Kanates* (*kanats*) or screens of seven or eight feet in height, which they secure by cords attached to pegs, and by poles fixed two by two in the ground, at every ten paces, one outside and one inside leaning upon each other. These *Kanates* are of a strong cloth which is lined with *chittes*² or cloths painted with *portages*³ with a great vase of flowers. In the centre of one side of the square is the

Royal Entrance, which is large and magnificent and the *chittes* of which it is made, as also those which face the exterior of all this side of the square, are much more beautiful and rich than the others.

"The first and the largest of the tents erected in that enclosure is called the Am-kas, because it is the place where the king and all the nobility in the company assemble about nine o'clock in the morning to keep the *mokam*." Bernier describes how the king, when travelling, holds his daily council of state and administers justice in this tent, just as he does in the palace in his capital city. "The second tent, which is not much smaller than the first, and stands a little further into the enclosure, is called Gosl-kane (*ghusl-khana*) . . ." Here the nobility assemble in the evening to pay their last homage to the king at the end of the day, as they do in the capital; and Bernier describes the magnificent sight, on a dark night in the open countryside, of the torchlight processions of the king and the nobility leaving this tent to proceed to their personal quarters to retire for the night. "The third tent, which is smaller than the first two, is called Kaluet-kane, that is to say the place of withdrawal, or the place of Privy Council, to which no one has access but the principal officers of the kingdom, and it is there that all the most important affairs of state are discussed.

"Beyond this are the private tents of the King, which are surrounded by small *kanates* of the height of a man, and lined with painted *chittes*, of that fine workmanship of Masulipatam, which represent a hundred different sorts of flowers; and some are lined with flowered satin with long fringes of silk. Adjoining the King's tents are those of the Begums or princesses, and other great ladies and high officers of the harem, which are also surrounded like those of the King with rich *kanates* . . .

"The Am-kas and the five or six other principal tents are raised high above the rest, in order that they may be seen from a distance. So that they may provide a better screen from the heat, on the outside there is only a coarse strong red cloth, which is nevertheless decorated and varied with great bands cut in diverse fashions. But the interior is lined with those beautiful *chittes* of painted flowers made for the purpose, of that same work of Masulipatam; and that work is refined and enriched by embroidery of silk, of gold and of silver, with deep fringes; or by some fine satin of various colours trimmed with flowers, and many other strange fashions. The pillars which support the tents are painted and gilt. One walks only upon rich carpets, which have mattresses of cotton underneath of three or four fingers' breadths in thickness, and all around these carpets are large hassocks to recline upon."⁴

This description of a royal encampment and its extensive use of *kanats* can of course be supplemented by reference to contemporary paintings. The same type of *kanats* were in use in the sixteenth century, as depicted in the famous set of illustrations to the *Hamza-nama* painted in the workshops of the Emperor Akbar (see H. Gluck, *Die Indischen Miniaturen des Haemzae Romanes*, Zurich, 1925, plates 30 and 35, and figs. 11, 21, 28 and 43).

The *kanat*-type of hanging was made as a repeating row of similar or identical panels (usually incorporating an arch), to be cut by the user according to the dimen-

sions of the screen it was required to cover. The three main producing centres were Golconda; Burhanpur in Khandesh, and somewhere else in the Mughal dominions (possibly either Agra or Sironj in Tonk State, or both). The collections of the Calico Museum do not include any *kanat*-hanging of the so-called 'Masulipatam' or Early Coromandel school (the hanging at Plate 7 was probably intended for decorating the interior of a tent rather than a *kanat*), but it has good specimens of the other groups.

Two pieces in the collections (Nos. 17 and 18) we have no hesitation in attributing to Burhanpur. Evidence for existence of this important school of cotton painting and printing can be found in the trade records of the English and Dutch East India Company, since a large proportion of the fine painted cotton hangings and palampores commissioned for the European market in the seventeenth century came from this source. As early as 1583 the English adventurer Ralph Fitch had reported from Burhanpur (then the capital of the Farukhi dynasty of Khandesh) that it produced an abundance of "painted clothes of cotton wool".⁵ In 1600 the kingdom was annexed by Akbar, and in the *Ain-i-Akbari*, Burhanpur was described as a "large city with many gardens . . . inhabited by people of all nations and abounding with handicraftsmen." Until plundered by the Marathas in 1685, it prospered as a provincial capital, one of the most important cities of the Mughal empire, during which period the city itself extended over an area of about five square miles. A large proportion of the finest bedspreads and hangings exported to Europe during the seventeenth century came from this city. In 1605, the English East India Company agent Finch had written to London from Surat that "Pintadoes⁶ of all sorts, especially the finest . . . I mean such as are for quilts and fine hangings . . ." are "brought from a place called Brampore, some eight days journey to this place [Surat] . . ." Another letter dated 1647 from the English factors at Surat to their directors in London mentions the superiority of the Burhanpur cotton-painters as artists. In 1685, Burhanpur was plundered by the Marathas, and there followed a period of repeated raids and warfare across the whole area of the Tapti valley. Despite the chaotic conditions the East India Company continued to order large quantities of best "Brampore chintz", but perhaps as a consequence of the unsettlement, they were henceforth ordered through Madras instead of Surat, and shipped home with the goods of the Coromandel Coast.⁸ Burhanpur enjoyed a period of strong, settled rule between 1720 and 1748, when it was the headquarters of Nizam Asaf Jah, the Governor of the Deccan. There is clear evidence of a rapid recovery to something of the former position as a centre of fine craftsmanship in the richness of the eighteenth century architectural remains, which are often built upon a partly demolished seventeenth century edifice. In the latter part of the eighteenth century, however, it again came under Maratha sway, and constant warfare ensued. It was taken by General Wellesley's army in 1803, but did not finally become part of British territory until 1860. In these conditions, it was easy to see why this school of fine cotton-painting declined. The school was never revived, for in the latter part of the nineteenth century, the rapid growth of Bombay as a centre for both hand-printed

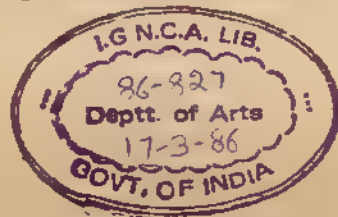
and machine-made goods left little opportunity for smaller centres to prosper.

Two distinctive features of the Burhanpur school are the combination of painting and block-printing (the flower-heads usually being block-printed, and the stems drawn free-hand), and the very sparse use of indigo blue, sometimes not used at all except to produce green in combination with yellow. The prayer-mat and the tent-hanging from Burhanpur (Nos. 17 and 18) included in this section should be studied in combination with the canopies (Nos. 66 and 67) and the girdles (Nos. 75 and 76) which are products of the same school.

The two other centres within the Mughal dominions which are frequently mentioned in contemporary trade records as centres of fine cotton-painting are Sironj, in Tonk State, and Agra. In 1614, the English merchant Offlet reported that the best Sironj 'Pintathoes' cost one rupee per yard at source" an extremely high price for those times, applicable only to the finest work. In 1630 Mundy wrote that the "excellent Pintadoes or Chintz of Sironj were esteemed throughout India as "next in goodness to those of Masulipatam";¹⁰ and similarly, in 1666, de Thévenot described the *toiles peintes* of Sironj as "coming near in beauty" to those of the Coromandel Coast.¹¹

The evidence of fine cotton-paintings being made at Agra is again derived from East India Company trade records. "Of cheetes or pintadoes the best and greatest quantities are to be had at Agra", wrote the Surat factors in 1618.¹² In 1634, William Fremlin, writing from Agra itself, mentioned specifically that there were cloths in the area "stayned after the forme of the fine paintings of Masulipatam".¹³ At the present stage of our knowledge it is not possible to identify with certainty the cotton-paintings which came from either Agra or Sironj. The French trader Georges Roques, travelling in 1678, found the country around Sironj much troubled by marauders, due to political disturbances between the Mughal emperor and one of his vassals. The trade-caravans *en route* for Agra were constantly being pillaged, and Roques stated that while the trouble lasted they were taking a route *via* Ahmedabad and the west. This temporary change in the trade-route would, of course, also have affected Burhanpur, even if the country were not actively disturbed there; Roques had noted a decline of the trade in that city, earlier in his journey.¹⁴

The East India Company also had a factory at Lahore. Records are less frequent, because the extent of trade was smaller from that area, due partly to its distance from the ports, but mainly because the quality of both fabric and workmanship was considered too coarse for European taste of the seventeenth and eighteenth centuries. In the nineteenth century, Lahore was one of the largest centres of hand-block printing in India, and the craft remains alive today. The main products of this later period were floorspreads and hangings of thick cotton. It can be assumed that the same type of work was done in earlier periods, because the cotton plant of the Panjab yields a strong coarse fibre, and also because the colder winter makes fine cotton and muslin impracticable for clothing for the greater part of the year. However, nineteenth century records from all parts of India also show that craftsmen migrated long distances, at periods of political or economic upheaval, to seek more profitable patronage.



17 PRAYER MAT: cotton, partly stencilled and partly block-printed, painted, mordant-dyed and resist-dyed. From Burhanpur, Khandesh, late 17th century or early 18th century.

Accession No. 121

PLATE 8

Length 134.7cm. Width 149.9cm.

Colour and technique:

Ground: fine white cotton. Two reds, two violets, two greens and two yellows; outlines black and red. The work is a very skilful combination of painting and printing. The flowers, and the leaf-stems of the borders, are outlined with small print-blocks; the architectural details, and the large leaf scrolls in the spandrels, are drawn by hand with a line so finely controlled that it is difficult to discern the joining of printed and painted work. The outlines, whether printed or stencilled, are applied with the mordant for black, those of the red flowers being printed with the mordant for red. The fine textured shading of the mordants in the colours of the flowers are painted by hand; within them, tiny quatrefoils of spots have been reserved in white, by applying wax as a resist before painting. The reds and the violets are mordant-dyed. The darker yellow is resist-dyed. Those areas which are green are resist-dyed with indigo over the yellow in two tones of light blue, which yield a light and a medium green. No pure blue appears anywhere in the design. The light yellow is painted, using a translucent but fugitive vegetable dye, which has not survived well.

The piece contains two *mihrahs*, surrounded by floral ornament, the ground within the *mihrahs* is plain. It may be part of a longer prayer-mat, for the right-hand edge has been cut. Each *mihrab* is of five cusps, and springs from a stilted arch. The architecture is outlined conventionally, with fine double-lines enclosing a small double-chevron pattern in light and dark green. At each side of the arches, the outlines extend upward to form conventional minarets, finished with conventional onion-shaped domes. The left-hand *mihrab* is surrounded by a border of leaf scrolls bearing small lotus-leaves and half-open lotus flowers, which extend to link with scrolls of the same plants filling the spandrels of the arch. The entire left-hand panel is surrounded by a border of interlaced leaf stems, one bearing red flowers and one small violet flower, set between guard-borders of floral ornament. The right-hand *mihrab* is surrounded by a border of leaf-stem bearing formal flowers with prominent centres, coloured red, and buds, coloured violet, the pattern extending into the spandrels of the arch as before. The panel is surrounded by a border of leaf-stem bearing flowers coloured violet and buds coloured red, set between guard-borders of floral ornament.

The prayer-mats used by Muslims, at set times of the day, for prostration in prayer, were in India usually either woven, painted or embroidered. The mats may be either single or, like this one, multiple. The *mihrab* which always appears on a prayer-mat represents the finely carved niche in the mosque, which the worshipper faces as he looks towards Mecca. The stylised minarets which appear on many Indian prayer-mats represent those from which the *muezzin* calls the people to prayer.

Two similar pieces are preserved in the Victoria and Albert Museum, London (Acc. Nos. I.M. 23-1936 and I.S. 56-1950), and in all of them the aesthetic and technical qualities of block cutting, printing and painting are high. The evidence for attributing these to the Burhanpur school is given at pages 24 to 25. The decoration on this cotton-painting has close parallels with carving on *mihrahs* in the Jama Masjid at Burhanpur, which dates from 1588 A.D. The fact that these qualities of dignity, restraint and good proportion remain unchanged in the decorative art of the seventeenth century and later is clear indication of a strongly established local tradition.

18 HANGING FOR A HAREM-TENT: cotton, partly stencilled and partly block-printed, painted, mordant-dyed and resist-dyed. From Burhanpur, Khandesh, 18th century.

Accession No. 222

COLOUR PLATE IV

Length 101.7cm. Width 311.4cm.



*Hanging for a harem tent, painted and printed cotton.
From Burhanpur, Khandesh, 17th-18th century (No. 18)*

Colour and technique:

Ground: fine white cotton. Two reds, two greens, two yellows and violet; outlines, black and red. The work is a skilful combination of printing and hand-painting. The large flowers are printed from single print-blocks, carefully placed within the stencilled designs of leaves and stems, the outlines of which are painted by hand with the mordants. The reds and the violet are mordant-dyed. The darker yellow is resist-dyed, using a wax resist; the areas required to be dark green are resist-dyed in a second operation (this technique has been noted on later pieces from the Northern Deccan and Rajasthan). The yellow and the light green are painted.

This hanging is of the small size used for the women's tents. It consists of seven panels, the last of which is incomplete. Each panel is decorated with a cusped arch containing a conventional flowering plant. Five different plants are depicted; the first two are repeated, indicating that the hanging is probably part of a longer strip. The spandrels of the arches are filled with leaf-scrolls bearing round flowers, and the panels are surrounded by borders of floral ornament, with narrow guard-border of chevrons. The exact and balanced placing of the flowers within the arches is characteristic of the established tradition in Mughal art, of setting the flower-heads in a design before adding the stems and leaves. This convention was observed in painting the floral borders surrounding manuscript paintings and calligraphy (see Moti Chandra, *The technique of Mughal painting*, Lucknow, 1949, page 67). The dye-colours, the drawing and the main features of technique link this piece with nos. 17, 66, 67, 75 and 76 as products of the same local school.

The case for attributing this to Burhanpur, in Khandesh, is given at pages 24 to 25. The floral decoration set within an arcade of cusped arches is very similar to the mural-painting around the tympanum of the dome inside the tomb of Bilquis Jahan Begam, dating from the mid seventeenth century, which stands amid many other partly ruined Muslim tombs on the western outskirts of Burhanpur. The tomb is one of the largest and most imposing in the area, and the richly decorated interior was a natural source of inspiration for the other decorative arts.

19 TENT HANGING (*kanat*): cotton, stencilled, painted, mordant-dyed and resist-dyed. From Northern India (exact provenance unestablished), 18th century.

Accession No. 87

COLOUR PLATE V

Length 208.4cm. Width 101.7cm.

Colour and technique:

Ground: white cotton. Two reds, two greens and yellow; outlines black and red. The outlines are stencilled and painted by hand with the mordant for black, those of the flowers being painted with the mordant for red. The red tones are mordant-dyed from painted mordants. The leaves are resist-dyed in indigo, and over-painted with green to form a dark green. Other parts of the pattern are painted with the light green. The centres of the flowers and other details are painted yellow.

Part of a tent hanging (*kanat*) originally composed of a series of such panels. It is decorated with a cusped arch containing a flowering plant with star-like white flowers, half-open blossoms and buds, on a red ground. The spandrels are filled with a leaf-scroll bearing conventional round flowers, on a green ground. The side borders, which are partly intact, contain a leaf-scroll with small star-like flowers. The broad lower border contains an interlacing leaf-scroll growing from large conventional flowers, and set between guard-borders of leaf-scroll.

At the top of the hanging is a row of merlons, each containing a formal flower and surmounted by a trefoil flower. Between the merlons are conventional flowering plants. This pattern, a decorative interpretation of the battlements which surround the outer walls of a fortress, a palace or a city, is often found on the *kanat* screens surrounding a camp.

20 TENT-HANGING (kanat): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. From Northern India (exact provenance unestablished) 18th century.

Accession No. 801

PLATE 10

Length 172.1cm. Width 216.7cm.

Colour and technique:

Ground: coarse white cotton. Red, two greens and yellow; outlines black and red. The outlines of the flowers and leaves are block-printed from small individual blocks, the stems being drawn and painted by hand. The outline of the border is printed. The outlines are applied with the mordant for black, except for the flowers, which are outlined with the mordant for red. The flowers are filled with the mordant for red, and the cloth mordant-dyed. The leaves are painted green and the ground of the spandrels is painted a lighter tone of green. The ground of the border, and other details, are painted yellow. The fabric has collapsed along many of the black outlines, particularly in the border, due to the deterioration of the iron mordant.

The hanging consists of two panels, each decorated with a cusped arch containing a large conventional poppy plant. Two small flowering plants grow beside the main plant. The spandrels are filled with conventional leaf-scrolls bearing round flowers with six petals. The panels are separated by a border of formal plant ornament consisting of pairs of serrated leaves growing from small quatrefoils bearing half-open buds, from which stems curve outward bearing bell-shaped flowers. At the top and bottom of the hanging are narrow borders of undulating leaf stem bearing small half-open poppy flowers.

A hanging of similar pattern is in the collections of Baroda State Museum (Acc. No. I.A. 764).

21 TWO PANELS FROM A TENT-HANGING (kanat): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Mughal style. From Northern India (exact provenance unestablished). 18th century.

Accession No. 655

PLATE 9A

Length 185.2cm. Width 170.3cm.

Colour and technique:

Ground: coarse natural cotton. Red, green and yellow; outlines, black and red. The outlines for the flowers are printed with the mordant for red. The outlines of the leaves and stems are stencilled and freely painted with the mordant for black. The outlines of the border are printed with the mordant for black. The ground within the arched panel is mordant-dyed red, from a painted mordant. The colours of the leaves and flowers and of the borders are painted with fugitive green and yellow vegetable dyes which have now almost disappeared. The fabric has disintegrated along many of the black outlines, due to deterioration of the iron mordant.

The two panels were probably once part of a single set, but have been cut into separate pieces and re-sewn with an independent strip of matching border stitched between them. The border at the sides is also a replacement, made from pieces carefully patched.

Each panel has a flowering plant within a cusped arch; the left-hand plant has star-shaped flowers and the righthand one irises. The arches and the spandrels are identical in both pieces, the arches being formed from small serrated leaves springing from small brackets, with floral ornament in the spandrels. A lotus bud is placed at the head of each arch. The borders contain a simple pattern of leaf-scroll bearing round flowers.

Though the work is freely and almost roughly executed, the decorative effect is well-balanced and pleasing. The hangings are probably from the screens erected around the camp to form enclosures for the various groups of tents.



*Tent hanging (kanat), painted cotton.
From Northern India, 18th century (No. 19)*

22 PANEL FROM A TENT-HANGING (*kanat*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Mughal style. From Northern India (exact provenance unestablished). 18th century.

Accession No. 802

PLATE 9B

Length 186.2cm. Width 81cm.

Colour and technique: See No. 21

This piece seems to have come from the same workshop as No. 21. In this case the plant has poppy-heads and stems from a vase, which is mounted on a decorative stand with a crouching tiger on one side and a cow on the other. The stand also supports two small *lotas*. Some of the flowers are patched with chrysanthemum-type flower heads cut from another panel. The border, which is the same as No. 21, is patched with fragments from another piece.

23 PART OF A FLOORSREAD (*dastar khana*): cotton, stencilled, mordant-dyed, resist-dyed and painted. From Rajasthan or Khandesh, 17th/18th century.

Accession No. 652

PLATE 11

Length 589.5cm. Width 200.8cm.

Colour and technique:

Ground: fine white cotton. Two reds, black, green and yellow; outlines black and red. The outlines are stencilled. Those of the leaves and stems are painted with the mordant for black, and the fine lines of shading on the leaves are painted at the same time. The outlines of the poppy flowers and buds are painted with the mordant for red, and the petals are finely shaded with two tones of the mordant. The leaves and stems are resist-dyed in indigo to a light shade of blue which is entirely over-painted with yellow for green. A little pure yellow is painted at the centres of the flowers.

A fragment with three rows of off-set poppy plants. A complete floorspread of similar pattern is preserved in the Victoria and Albert Museum, London (Acc. No. I.M. 77-1938). The latter is of unusually large size, being over thirty feet in length. It has four rows of poppy plants arranged in opposing pairs, and is surrounded by a broad border of conventional foliage and poppy flowers on a ground dyed green. The cloth is made from four long pieces of cotton seamed in the centre and also between the matching rows. The fragment in the Calico collections is seamed in the same way.

The poppy plants are conventionalised, yet drawn with keen observation and an appreciation of natural growth, restrained within the balance of the design.

24 PART OF A FLOORSREAD (*dastar khana*): cotton, stencilled, mordant-dyed, resist-dyed and painted. From Rajasthan or Khandesh, 17th/18th century.

Accession No. 70

Length 146cm. Width 67.4cm.

Colour and technique: See No. 23

This fragment is identical in every way to No. 23 and appears to have been drawn from the same stencil. Two poppy plants remain. The left-hand one is normal, and is identical to the plants on No. 23. The right-hand one has been carefully adjusted by the painter to increase the width by just over seven centimetres, by spreading the stems of the flowers and the span of the leaves. The height remains normal, and the adjustment was probably made to fit a slightly unequal division of the cloth in setting out the rows of plants.

A careful comparison between the Calico Museum pieces and the V & A floorspread showed that the poppy plants were identical in design and size, though slight variations normal in hand-painted work could be recognised.

25 COVERLET: cotton, stencilled, mordant-dyed and painted. From Western India or Northern Deccan (possibly Burhanpur), 18th century.

Accession No. 71

PLATE 12

Length 80.6cm. Width 47cm.

Colour and technique:

Ground: fine white cotton. Three reds, two violets, two greens, yellow and brown; outlines, black. The outlines are stencilled and painted by hand with the mordant for black. The patterns are richly coloured. The reds and the violets are mordant-dyed from painted mordants and within these passages fine patterns are drawn in two or more tones of the mordant. The greens and the yellow are painted. Indigo is not used in the design.

The design is centred on a large round medallion filled with a closely integrated pattern of scrolling leaves, conventional flowers, fruit and birds, with a turkey at the centre. At each end of the medallion is a decorative extension formed by a group of leaves and fruit. In each corner is a cartouche composed from serrated leaves, the topmost of which divides and scrolls upwards around a group of fruit and flowers. Within each corner cartouche is a bird of chinoiserie type with long wing and tail pinions surrounded by scrolling leaf-stems, fruit and flowers. At each end of the cloth, and repeated twice on each side, is a formal plant flanked by two birds with large parrot-like beaks but no tails; they stand in contorted attitude with their necks twisted away from the plant. The borders are filled with scrolling stems bearing serrated leaves and formal flowers.

The dye-colours used in this piece, and the drawing of such details as the birds and the border motifs, link it with Western India rather than the Coromandel Coast. A coverlet with an almost identical design (but smaller and with a different type of border-scroll) is preserved in the Victoria and Albert Museum, London (Acc. No. I.M. 35-1935), having originally come from the Amber Palace, Jaipur. The turkey was introduced into India by the Portuguese, and the Emperor Jahangir describes in his memoirs how in 1612 he sent Muqarrab Khan to Goa to buy one and bring it to Delhi, where his painters were instructed to record it.

26 CANOPY OR COVERLET: cotton, painted, mordant-dyed and resist-dyed. Provenance uncertain (probably Northern Deccan or Rajasthan). 18th century.

Accession No. 211

PLATE 13

Length 251cm. Width 159cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, two greens and yellow; outlines, black and red. The outlines are stencilled and painted with the mordant for black, those of the red flowers being painted with the mordant for red. The reds and the violet are mordant-dyed from painted mordants. The narrow guard-borders are mordant-dyed red, with the pattern reserved in white by applying molten wax as a resist before the mordant was painted. The leaves and stems are resist-dyed with indigo and over-painted for dark green. Some of the flowers are painted yellow, and the ground of the border is light green.

The design is centred on a medallion enclosing a quatrefoil surrounded by floral ornament, and having extended cartouches of scrolling leaves and flowers terminating in a pineapple motif. The rest of the field is filled with small floral sprigs each bearing two red blooms and one violet. At the edge of the field is a narrow border of pairs of scrolling leaves from which flowers and pointed buds grow into the field. The main border is a formal pattern of interlacing floral stems on a ground of light green. At

each end of the cloth is a panel (*palla*) containing naturalistic poppy plants, also on a light green ground. The narrow guard-borders are red, with a small pattern of quatrefoil flowers and fern-like leaves reserved in white.

This is a difficult piece to which to attach a provenance, since it combines features of both Golconda and Rajasthani cotton-painting. A possible explanation is that it might have been made in the Northern Deccan by craftsmen who emigrated from the region of the Kistna delta following the collapse of the Golconda industry at the end of the seventeenth century. The pineapple, which had been introduced by the Portuguese, occurs as a motif in different parts of India at this period.

IV. EXPORT FABRICS

17th to 18th Century

The four cotton-paintings included in this section are the only specimens now to be seen in India of the furnishing fabrics which once constituted a major part of East India Company trade between India and the West.¹ Since they were specially commissioned for export according to musters supplied by foreign merchants, it follows that specimens of this type of textile would not normally be expected to survive in India itself. All these four pieces were in fact brought back to India from Europe in recent years, having been acquired in London with the friendly co-operation of the Victoria and Albert Museum.

When European merchants began trading in India their main interest in Indian cotton goods was as articles of barter for the spice trade. At that time, ships left Europe with bullion which was exchanged in India for cotton piece-goods. The Indian piece-goods were then taken in the same ships to the Malay archipelago and bartered there for spices. Finally, the ships returned to Europe laden with spices, which were then converted into bullion for another round of the same journey. It was not until the middle of the seventeenth century that the potentialities of a textile trade direct with Western Europe began to be recognised. What appealed in particular to the European buyer at this stage was the brilliance and fastness of Indian dye-colours which were produced in combination with mordants. In Europe, mordants were not yet in general use, with the result that cloth-colours were fugitive. Thus they marvelled at the sight of the Indian dyed cottons which, when washed, retained their brightness. (It was even thought that washing made the colours brighter; but this was an illusion based on the fact that when the grime is removed from a dyed cloth the colours inevitably seem to be brighter than before.)

On the other hand, the patterns and designs traditional to India which the Indian craftsman had evolved in answer to indigenous social needs and usages, were too alien to make an immediate appeal in the West. In order to make the trade profitable, the merchants governing the East India trade found it necessary to send out musters appropriate to home taste for the Indian craftsmen to copy or adapt. These musters were themselves often tinged with the only brand of orientalism familiar and acceptable to Western taste, which was a kind of chinoiserie—in reality a Western parody of Chinese decorative styles. Out of the Western chinoiserie sent to him as a guide, the Indian craftsman created his own variation of Indian chinoiserie. This was further hybridized by the infusion of Persian influence and by the incorporation of many purely Indian features. Characteristic of the latter are birds, butterflies, squirrels and various other fauna which appear unobtrusively among the flowers and foliage. The result, to Western eyes, was an even more fanciful and appealing kind of exoticism.

This led to a great craze for Indian chintz in Western Europe which was only partially controlled by protective legislation and lasted more than a hundred years—until the last quarter of the eighteenth century.

In the early period of East India Company trade, fine grades of Indian chintz were sought mainly for room-hangings. No. 27, Plate 14 is a typical example. Hangings of this type were made in lengths to be cut up by the buyer according to the dimensions of the walls they were required to cover. This particular example happens to be an end-piece. The colours are exceptionally well preserved because, when found in an English country house in 1952, this hanging had never been used, having been kept in a dark store-cupboard for more than two centuries.

Another use for Indian chintz in Europe was for bed-hangings. Since mediaeval times, the bed had been the most important article of furniture in the Western household, and the one on which most expense had been lavished. This was because of the cold draughtiness of the rooms of those times, and the fact that some kind of canopy for the bed provided the only chance of cosiness for those able to afford such luxuries. When Indian chintz hangings became available, they were a welcome alternative to the more expensive embroidered hangings formerly used, and because of their relative cheapness they enabled many more people to enjoy the comfort of bed-hangings than would otherwise have been able to do so. By about 1680, orders were being sent to India for large quantities of ready-made sets of bed-hangings. Each set included large and small curtains, a tester, a bedspread and lengths of valancing for frills around the edges of the bed. Sometimes "a pair of small carpets" was also ordered.²

These freshly-coloured and easily washed fabrics naturally attracted attention for costume, and by the end of the seventeenth century Indian chintz was highly fashionable for men's gowns and waistcoats as well as for women's dresses. The growth of this fashion was described in vivid terms by the English writer Daniel Defoe, who started his career in the clothing trade and was a critic of the East India trade: ". . . Chints and Painted Callicoes, which before were only made use of for Carpets, Quilts, etc., and to cloth children or ordinary people, became now the Dress of our Ladies, and such is the Power of a Mode; we saw our Persons of Quality dressed in Indian Carpets, which but a few Years before their Chamber-Maids would have thought too ordinary for them; the Chints were advanced from lying on their Floors to their Backs, from the Foot-cloth to the Petticoat . . ."³ A flourishing trade was soon established in painted cottons specially made for costume, and the "petticoat piece", a cloth with a floral design and an elaborate border at the hem, was an especially popular commodity. The collections of the Victoria and Albert Museum, London, include several surviving examples of eighteenth century date.

In the second half of the eighteenth century, furnishing fabrics were sometimes produced in a purely European style, and the set of chair-seat covers (No. 30, Plate 17) are good examples of this type. At this period there was a marked decline in technical standards, and these particular pieces are exceptional in quality for the late eighteenth century. By this time the discovery in Europe first of copper-plate printing on textiles

in 1752, and then in 1783 of the roller-printing machine, had undermined the whole economic basis of the Indo-European textile trade, which was eventually to be revived in the reverse direction, with the product of the power-loom challenging the age-old supremacy of the Indian craftsman.

Fashion and economics were both important to the story of Indo-European chintz trade. Another aspect easily forgotten is the heroism of the seamen who manned the vulnerable sailing-ships on the long and dangerous sea-journey between India and the West. Many of these ships were lost with all hands and cargo, in storms at sea, or by shipwreck, and if the profits of this trade were large, the risks were great also. Never since, and perhaps never again, is commerce likely to be infused with the same degree of heroism and adventure.

27 HANGING: cotton, stencilled, painted and mordant-dyed. Made for the European market From Western India, late 17th or early 18th century.

PLATE 14 COLOUR PLATE VI

Accession No. 324

Length 228.5cm. Width 192.5cm.

Colour and technique:

Ground: fine white cotton. Three reds, two violets, blue, two greens, yellow (now dulled to a light brown tint); outlines black and red. This hanging is cut from the right-hand end of a long piece of chintz, of which three narrow widths of cotton remain. The pieces were joined for stencilling, but separated for the processes of painting and dyeing, there are slight discrepancies at the re-joining of the pattern. The design is stencilled and the outlines painted by hand with the mordant for red. The shades of red and violet are mordant-dyed from mordants painted by hand. Within the finely textured patterns on many of the flowers, fine lines and spots are reserved in white by painting with wax before the mordants were applied. The leaves and stems have patterns of similar style, but outlined in black under the green, these are, however, more freely drawn and less carefully related to the intrinsic form of the plants. The blue, which is a very light shade, is resist-dyed with indigo. A green and a yellow are over-painted on the blue to give two shades of green. The yellow is painted, using a vegetable dye which has deteriorated in colour.

The design is composed of serpentine flowering trees and treelets which grow from a conventional chinoiserie rockery, the latter peopled with shepherds and various fauna including sheep, goats, deer, hounds, rabbits, a fox and a tiger. The flowers are mainly of a hybrid and conventional character, some resembling carnations, marigolds and English roses, and they are freely interspersed with birds, butterflies and dragonflies. The rocks bear various small plants, including some of English type such as the primrose and the wild strawberry. The European source of this type of chinoiserie design is also evident from the fact that no Indian artist could have invented European-type shepherds with crooks, any more than he could have been expected to draw rabbits and sheep with the realism characteristic of animal treatment in Indian art.

The source of the design is clearly the same as that used by English crewel-work embroiderers of the late seventeenth and early eighteenth century. A crewel-work hanging with the same basic features is preserved in the Museum of Fine Arts, Boston, and is published in the Burlington Magazine article listed below.

This hanging forms part of a set which, together with embroidered hangings and palampores of related designs, were bought by the Victoria and Albert Museum, London, at a sale at Ashburnham House, Sussex, England, in 1952. This particular piece and two embroidered hangings were subsequently made available to the Calico Museum. Other panels from the same set are now in the Museum of Fine Arts, Boston (Acc. No. 1953.123.1), and the Cooper Union Museum, New York (Acc. No. 1953.123.1).



*Detail from a hanging, painted cotton, made
in Gujarat for the Western Market, late 17th
or early 18th century (No. 27)*

One of the embroidered pieces has a Gujarati inscription on the selvedge [details published by John Irwin, "The commercial embroidery of Gujarat in the seventeenth century", *Journal of the Indian Society of Oriental Art*, Calcutta, vol. XVII, 1949 (issued 1952), pp. 51-56].

Bibliography: John Irwin, "Origins of the 'Oriental Style' in English decorative art", *The Burlington Magazine*, London, vol. XCVII, 1955, pp. 106-114

John Irwin and Katharine Brett, *Origins of Chintz*, Victoria and Albert Museum, London, 1969, no. 7, plate 4.

28 PALAMPORE: cotton, stencilled, mordant-dyed, resist-dyed and painted. Made for the English market. From the Coromandel Coast (Madras State), about 1770.

Accession No. 1386

PLATE 15

Length 292cm. Width 217cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, blue and faint traces of yellow; outlines black and red. The palampore is made from a single breadth of cotton used selvedge to selvedge, which is somewhat wider than the normal Indian standards of the period. The outlines are stencilled and painted by hand with the mordant for black, those of the red areas being painted with the mordant for red. The reds and the violet are mordant-dyed from painted mordants. The blue is resist-dyed with indigo. Yellow was painted over the indigo to form green, but it was a highly fugitive vegetable dye which has now almost completely disappeared.

In the centre is a flowering tree with two slim trunks, growing from a rocky mound. Two shoots of bamboo spring from the same point on the rocks and entwine with the branches of the main tree to fill the field. The tree has small pointed leaves and many types of conventional flowers; the bamboo is entwined with flowering creepers. The borders are filled with undulating bamboo stems which spring from four plants in the corners. The stems are wreathed with flowering creepers, from which one large flower curves into each undulation of the pattern. There are no guard-borders, and the border blends well with the field. The cloth has several old repairs near the lower edge, and the lower part has been cut away.

This type of design was commissioned by the East India Company to meet contemporary taste for 'chinoiserie'. It is clearly influenced by Chinese wall papers and embroidered hangings which were simultaneously being imported to Europe from Canton. A set of painted cotton bed-hangings of almost identical design was acquired from India by the English actor David Garrick and are now preserved in the Victoria and Albert Museum, London (Acc. Nos. I.M. 17 to 19-1906 and W. 70-1916) —published by John Irwin and Katharine Brett, *Origins of Chintz*, London (Victoria and Albert Museum), 1970. The design is well conceived, graceful and well integrated but the execution is not equal to the best standards of eighteenth century cotton-painting. The shading of the mordants for the two tones of red and the violet is somewhat crudely done, and owing to the hasty application of the wax-resist the tone of the indigo dye is uneven.

29 PALAMPORE: cotton, painted, mordant-dyed and resist-dyed. Made for the European market. From the Coromandel Coast (Madras State), late 18th century.

Accession No. 967

PLATE 16

Length 218.6cm. Width 132.2cm.

Colour and technique:

Ground: fine white cotton. Three reds, violet, blue, yellow and green; outlines, black and red. The outlines are stencilled and painted by hand with the mordant for black, those of the red areas being painted with the mordant

for red. The reds and the violet are mordant-dyed from painted mordants. The blue is resist-dyed with indigo. The green is over-painted on the indigo, using a fugitive vegetable dye. The yellow, also a vegetable dye, is painted.

In the centre is a flowering tree growing from a conventional rockery. Two shoots of bamboo spring from the same point and are entwined with a flowering creeper. Two peacocks with tails raised stand facing the tree. Surrounding the field is a narrow band filled with a creeping plant which grows commonly in India. The main border comprises a band of conventional rocks around the edge of the cloth, from which grow three different small flowering trees, which are repeated in varied order. The four corners are identical, and contain bamboo plants entwined with flowering creeper. On the reverse side, near the top right hand corner, is a stamp bearing the initials U.E.I.C., the insignia of the United East Indian Company of London.

This is another type of design commissioned to meet English taste for 'chinoiserie'. It is later than No. 28 and shows a further decline in quality.

30 THREE CHAIR-SEAT COVERS: cotton, stencilled, mordant-dyed, resist-dyed and painted, and over-painted with an outline of gold. Made for the European market. From the Coromandel Coast (Madras State), late 18th century.

Accession Nos. 861, 862 and 863

PLATE 17

Length 78cm. Width 90.5cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, two blues (over-painted for two greens), yellow and gold; outlines, black and red, over-painted with gold. The design is stencilled, and the outlines painted by hand with the mordant for black, those of the red parts being painted with the mordant for red. The reds and the violet are mordant-dyed from painted mordants. The two tones of blue are resist-dyed with indigo. All the indigo passages are over-painted to form two tones of green. The yellow, a fugitive vegetable dye, is painted. The gold outline was applied after all the other processes were complete; the fine lines are painted with gum, to which gold leaf is applied while still wet.

The three covers are identical. In the centre is a bouquet of roses and a tulip-flower tied with a ribbon bow. Two half-open rosebuds have been rendered by the cotton-painter as tulips. The bouquet is surrounded by a narrow floral border which outlines the shape of the chair-seat, and a larger border of swags and garlands tied with ribbon-bows, which is designed to lie over the deep base of the upholstery. All the outlines and some of the details are gilded.

These chair-seat covers were acquired in London by the Victoria and Albert Museum, and a fourth piece is retained by that same museum (Acc. No. I.S. 205-1959). The covers were designed to fit the upholstered seats of chairs with slightly angled sides, but have never been used. Small rectangles have been drawn where the covers would have to be cut for the uprights of the chair-back, and these have been gilded by the cotton-painter who has not understood their purpose. Seam allowance is left on all four sides for sewing to the chair upholstery.

V. HANGINGS, COVERLETS AND CANOPIES

19th and early 20th Century

Indian furnishing textiles of the seventeenth and eighteenth centuries reflected the splendour of the court in the palace and on *safari*. The nineteenth century painted and printed cloths discussed in this section were made for the use of ordinary folk, and can be related to life in towns and villages of India today. In cool season, even near the tropic, the nights may be very cold and a quilted cover is needed; in hot season many like to sleep in the open air with a light cotton cover for protection. During day time, life in the fresh air is far more congenial than the stuffiness of a room and a canopy slung from the wall of a house, in front of a shop or even right across a street provides shelter from the direct heat of the sun. For street-vendors selling produce from a temporary pitch, a gay canopy may constitute their only need. The women at work in the fields make a little shelter with a canopy-cloth slung between the low branches of a tree, beneath which their babies swing gently in cradle-cloths hanging from the branches. At a large festival in both town and country a great canopy is erected to accommodate the guests, and mats or a cloth are spread upon the ground. Painted cotton, fast-dyed and serviceable, easily washed and dried in the sun, was ideally suited to these needs, and many of the nineteenth century examples which have survived show careful patching and re-making which added years to their useful life. Virtually nothing survives of the cloths made for ordinary use at earlier periods but the same basic needs must always have existed in India. Today, plain or patterned cloths of commercial manufacture serve the same purpose, but a few communities of hand-printers have been able to survive and make a living at their trade.

The first group of hangings and covers (Nos. 31 to 33, Plates 18 to 20) were made for a sophisticated clientele. They are from Masulipatam on the Coromandel Coast, and are a direct sequel to the tradition of the seventeenth and eighteenth centuries. The town was a sea-port (*bandar*), and a convenient market centre for the area. In 1611 the English founded a trading settlement there, followed in 1614 by the Dutch and in 1669 by the French, and three districts of the town still bear the names "English-palem", "Volander-palem" and "French-pettah".¹ The first European traders found, however, that they had to compete with an already long-established Persian trade, and when, at the end of the eighteenth century, exports to Europe declined, the Persian trade revived. Persian craftsmen were settled in the area in order to ensure production of the type of fabrics needed for the Persian market, and this explains why many of the nineteenth-century Masulipatam fabrics bear Persian inscriptions,



Fig. iv. Centres of Cotton-Painting and Cotton-Printing in South India.

sometimes rather crude and corrupt suggesting only semi-literacy. Fairly high technical standards were maintained until as late as 1886, when fine specimens reached the Colonial and Indian Exhibition in London.² All the pieces catalogued here are Indo-Persian in design and No. 31 (Plate 18 and Colour Plate VII) shows a mature style, using a large number of finely-cut print-blocks combined with hand-painting. In the illumination of Persian and Indo-Persian manuscripts the flowers are placed first by the artist, the stem and leaves being gracefully contrived between them.³ Here, the cotton-printer has worked in the same way, the variety of flowers in the field, and even the birds, being disposed in a well-balanced pattern amid the intricate foliage. This cloth has outlines over-printed with gold, a technique reserved for the more luxurious work, for gold-printing could not withstand heavy wear-and-tear, and could not be washed. No. 33 (Plate 20) is a door curtain bearing the traditional Persian pattern of two cypress trees flanking an arch filled with floral motifs and animals. It is interesting to compare this example, dated A.H. 1255 (1839-40 A.D.) with No. 37 (Plate 22), a very large door curtain from North India where a separate tradition was developed, also under the influence of Persian trade.

The contrast in styles is aptly described by J. Lockwood Kipling, writing of the cotton printing industry in the Panjab in 1886. "Elsewhere in India, printed cloths are produced which rival Persian work in delicacy and minuteness of pattern, while in remote Madras Presidency the descendants of Persian immigrants are still making chintzes exactly similar in texture, finish and pattern to those of Teheran. In the Panjab, with the insignificant exception of some cloths stamped in the Ambala district for sale in the hills, the patterns are large and not infrequently coarse." Kipling emphasises that this characteristic is inevitable, due to the type of cotton grown in the area, which is coarse-fibred, but makes a stout and substantial cloth well suited to the colder winter climate of this part of India. He describes the surface as "... bearing a sort of nap, which is indeed considered one of its merits, and therefore ill-fitted to receive the minute impressions, but suitable for large and bold designs."⁴

No. 38 (Plate 28) is a fragment of a door curtain with a purely Persian subject, the early monarchs of Iran. Painting had flourished in Lahore under the patronage of Ranjit Singh (1799-1839), with portraiture its strongest feature. After his death the artists turned increasingly to popular patronage, particularly from pilgrims to the Golden Temple of the Sikhs at Amritsar. Series of small portraits of monarchs, the ten Sikh *gurus*, and other historical personages were painted on paper or ivory, and under the influence of European book illustration woodcuts were found to be a convenient method for cheaper work.⁵ In the latter half of the nineteenth century, particularly in England and Germany, the delicate naturalism which had been the mode since the eighteenth century was gradually superseded by a return to the bold simplicity of the mediaeval Gothic style, an influence which is clear in the portraits on this hanging. The print-blocks are larger than those used for the pictorial series, but they were not designed for this particular curtain, where there has been obvious need for contrivance in fitting them into the basic pattern of formal floral ornament. Sets were probably



Fig. v. Centres of Cotton-Painting and Cotton-Printing in Northern and Western India.

made for the cotton-printers in deference to the current mode, and used according to demand.

The Panjabi style of cotton-printing, centred upon the town of Lahore, is not without its own attraction. The colours are quiet, usually in a scheme with a predominance of black and dull brick-red with browns, dull violets, and a little blue, green and yellow. Madder-dyeing has always been difficult in North India due to impurities of minerals in the water, washed down by the mountain streams. The clear, bright colours of the work of the Coromandel Coast and of Rajasthan were not possible here. The soft tones, however, harmonise well with the warm colour of the local cotton, which is difficult to bleach to a pure white, and the best Panjabi work, a bold interpretation of the finely balanced classical Persian style, has many qualities for appreciation. Unfortunately, cheaper work has a tendency to coarseness of technique; the dyeing is very loose and the ground often badly spotted. No. 41 (Plate 25) is a typical Panjabi print, bold and free but very serviceable for rough conditions and a cold climate. A North Indian bed cover (*razai*) was always made as two identical printed pieces, sold together, and interleaved with cotton wool to make a warm coverlet. This cloth, which in its present state could serve a variety of purposes, as a coverlet, a small floorspread or a simple canopy, has been made up from pieces salvaged from larger cloths already well-worn. No. 43, a fragment from a canopy, is very rough indeed in workmanship, though doubtless effective in its practical purpose, hung high overhead.

Since 1948 there have been serious efforts in India to keep the traditional crafts alive despite the competition of twentieth century industrialisation and growing commercialism, and the All-India Handicrafts Board has sponsored many schemes for the revival and development of old centres of craftwork, so that the few skilled workers who remain may continue to practise, and pass on their knowledge and experience to a new generation. No. 45 (Plate 27) is a printed cotton bed-cover made about 1950 at Faizabad under the auspices of the Cottage Industries Board, with a modified form of traditional design in a colour scheme of black and blue chosen to appeal to the taste of the period. Faizabad is a cotton-printing centre which rose to importance in the nineteenth century, and in mid-twentieth century, at the height of idealism for the revival, the town was a major centre. About the same time a purely indigenous tradition of painted cotton Hindu temple cloths was revived at Kalashasti in South India (see pages 67 and 78 and No. 65, Plate 43). The early results of the sponsored schemes were encouraging. Unfortunately, the type of modern commercial design currently fashionable in the West is all too easy to copy quickly and cheaply, and some infiltration was inevitable as India's own rapidly expanding industrialisation made it increasingly difficult to gain a livelihood under the slower techniques which fine craftsmanship require.

The examples from Rajasthan (Nos. 46 to 51, Plates 29 to 31) show the grace and vitality of the art and craft of this part of India. No. 46 (Plate 30) is a canopy with motifs which echo the harmonious blending of Hindu and Mughal art which occurred in some of the Rajput states, particularly Jaipur. The print-blocks on

this piece are exceptionally well cut, fulfilling the refinement of the drawing. No. 47 (Plate 31 and Colour Plate VIII) is a floorspread with a *shikargah* border depicting lively scenes of the chase. Hunting for game and for wild beasts has always been a popular sport in Rajasthan and a hunting *safari* would last for several days, carrying tents and accoutrements for the party. In this century the cotton-printers of Sanganer near Jaipur have formed their own co-operative to continue their craft and among their goods are modern furnishing fabrics bearing *shikar* motifs. Sanganer was also distinguished for printed dress-pieces, and the work of the town is more fully discussed at pages 110 to 112.

There is particular interest in the pieces from Gujarat (Nos. 52 to 58, Plates 32 to 36) because in this area, too, the hand-block printers (*chhipas*) still practise their craft. The large canopy printed with motifs derived from the worship of Krishna (No. 52, Plate 32) is the type of very large cloth made for a festival occasion, but despite its size and the rich and imaginative use of the print-block motifs in bands of pattern, the cloth has the qualities of the village workshop, or the small craftsman in the town. The part illustrated is a good corner, but on one side of the cloth the borders run far from square, as if the *chhipas* had some difficulty in manipulating the unaccustomed size of the cloth in the cramped conditions of the little houses where they work. On this canopy the dance of Krishna with the *gopis* is depicted as a Gujarati folk-dance, clapping sticks, which is still performed at festival times. A complete contrast in style is No. 57 (Plate 35), a very large floorspread with a board for the game of *chopat* printed in the centre. This is the Gujarati version of the game of *chaupar*, of very ancient origin in India, played with game-pieces moved by the throw of a dice.

Comparison of the Gujarati pieces catalogued here with others from the same area, the temple-cloths (Nos. 70 to 72, Plates 49 to 51) and the women's garment-pieces (Nos. 153 to 164, Plates 75 to 77), reveal a style defined by bold, vigorous outline and a similarity in the floral motifs so close that they seem to be printed from interchangeable blocks. In fact, the *chhipas* generally preserve their separate fields, the temple-cloth printers segregating their work completely as a religious cult in which even the print-blocks are objects of sanctity. The unity of style occurs because the makers of print-blocks are small communities of wood-carvers who specialise in this work, preserving their traditional patterns which they repeat as the printers order them. At the village of Pethapur near Ahmedabad, blockmakers are still at work fulfilling the requirements of the *chhipas* of the city and of other centres in the neighbourhood.

31 COVERLET: cotton, partly block-printed and partly stencilled, mordant-dyed, resist-dyed and painted. The outlines are over-printed with gold. From Masulipatam, 19th century (dated 1249 Hijri, 1843-44 A.D.).

Accession No. 7

PLATE 18 and COLOUR PLATE VII

Length 290.5cm. Width 198.5cm.



*Coverlet, painted and printed cotton, detail
of the pattern of the field. From Masulipatam,
19th century. (No. 31)*

Colour and technique:

Ground: fine white cotton. Two reds, two blues, two greens and yellow; outlines, black and red, over-printed with gold. The cloth is a skilful combination of printing and painting. The outlines of the border patterns, the floral motifs and the birds are printed from finely cut blocks. The scrolling leaf-stems are stencilled and painted by hand. The outlines are printed and painted with the mordant for black, those of the red parts being applied with the mordant for red. The shading of the mordant for red is painted. The blues and the dark green areas are resist-dyed with indigo. The light green and the yellow are painted, and the dark green is obtained by over-painting on indigo.

The coverlet is designed with a square field and deep end-panels. In the centre is a formalised floral medallion, a quarter of which is repeated in each corner. The field is filled with scrolling leaf-stem, stencilled and freely painted by hand, interspersed at regular intervals with conventional flower-heads, the outlines of which are painted. Eighteen different types of flowers appear in each quarter of the field, and the flowers and leaf-stem are so carefully designed that the effect is a smooth and regular pattern. Small peacocks and other birds are placed unobtrusively among the flowers. The field is surrounded by five bands of floral ornament. The end-panels each contain six large floral cones (*butas*) which rest upon conventional vases flanked by peacocks. The ground between the *butas* is filled with a fern-like pattern painted by hand in red. The whole cloth has an outer border of small floral lozenge-patterns set between bands of small merlons.

The coverlet is made from two pieces sewn together after dyeing. On each of the two halves, cartouches are reserved in white on the narrow red band at the end of the cloth. Each cartouche is divided into three panels containing block-printed inscriptions in Persian. The central panel reads *mal taiyar dar kothi purbi* ("merchandise prepared in the Eastern factory"). The outer panels contain the words *namunah* ("sample") and *'Alah* ("the best"), to be read together as "best-quality sample." The central inscription includes the date A.H. 1249 (1843-44 A.D.).

32 COVERLET: cotton, block-printed, mordant-dyed, resist-dyed and painted. Probably made for the Persian market. From Masulipatam, Andhra State, 19th century.

Accession No. 423

PLATE 19

Length 252cm. Width 184.5cm.

Colour and technique:

Ground: fine white cotton. Red, blue, yellow and green. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red. Details of the pattern are printed and painted with the mordant for red, and the red mordant is printed over the ground of the field. After mordant-dyeing, the parts of the cloth to be blue or green are resist-dyed with indigo. There is evidence of cracking of the resist-wax all over the ground. The final details are painted with yellow, the green being obtained by painting yellow over the indigo blue. The yellow is a fugitive vegetable dye.

The coverlet is designed with a square field and deep end-panels. In the centre is a round medallion composed of eight floral cones (*butas*) amid floral ornament. A quarter of the medallion is repeated in each corner. The field is filled with small floral cones (*butas*) interspersed with miniature cones of similar design, on a red ground. Surrounding the field is a broad border of floral ornament, in which four large conventional flowers are repeated in order in the undulations of a leaf-stem bearing smaller flowers. In each of the end-panels are six large floral cones (*butas*), each of which contains a smaller cone with a bird perched upon it. The *butas* rest upon conventional vases flanked by birds. The ground is filled with a fern-like pattern painted in outline in red. The cloth is surrounded by a border of floral ornament.

The coverlet is made from two pieces sewn together after printing and dyeing. On each half, on the narrow red band at the end of the cloth, identical groups of inscriptions are block-printed in black on cartouches reserved in white.

33 DOOR-CURTAIN: cotton, block-printed, mordant-dyed, resist-dyed and painted. Probably made for the Persian market. From Masulipatam, Andhra State, inscribed with the date A.H. 1255 (A.D. 1839-40)

Accession No. L.77

PLATE 20

Length 198.2cm. Width 120.2cm.

Colour and technique:

Ground: fine white cotton. Two reds, two blues and yellow; outlines black and red. The outline of the pattern has been compiled mainly from print-blocks, large and small, with a few linking passages painted by hand. The blocks are generally well masked, but in a few places over-printing has occurred. Print-blocks are used to fill the mordant for red on some of the borders, and also to apply a wax-resist prior to mordanting to obtain the characteristic fine white patterns reserved in certain of the red areas. The outlines are applied with the mordant for black, those of the red areas being applied with the mordant for red. The blue is resist-dyed with indigo. Details of the pattern are painted yellow.

The curtain is decorated with the traditional Indo-Persian design of an arch filled with floral ornament, and flanked by cypress trees. In the centre, under the arch, is a large conventional cypress tree filled with floral ornament and growing from a vase flanked by a pair of peacocks. The vase is poised upon a mound, upon which are tigers, deer and birds amid flowering plants. Flanking the central panel is a pair of tall compartments containing slim conventional cypress trees and medallions of floral ornament. At the top of the curtain is a series of elaborate borders of floral ornament, and the sides and the lower edge are finished with a broad border of chevrons decorated with flowers. At the top of the central panel is a block-printed inscription bearing the date A.H. 1255 (A.D. 1839-40).

This is a good example of the nineteenth-century Masulipatam school which has very little recognisable relation to the 'Early Golconda' tradition and seems to have flourished entirely under Muslim craftsmen, some of whom may have been Persian immigrants. The style is strongly influenced by Persian decorative convention, but also owes something to the style of cotton-paintings exported to Europe in the eighteenth century under Dutch and English patronage. The school seems to have existed mainly to supply the Persian market.

34 SMALL COVERLET: cotton, block-printed, mordant-dyed, resist-dyed and painted. Masulipatam school, first half of the 19th century.

Accession No. 144

Length 58.5cm. Width 57.8cm.

Colour and technique:

Ground: fine white cotton. Black, red, blue, yellow and two greens. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red. The filling of the flowers is printed with the mordant for red. After mordant-dyeing, the leaves and the flowers which are to be blue, are resist-dyed with indigo. In several places the resist-wax has been accidentally scraped, and the blue dye has penetrated. The centres of the flowers are painted yellow, and the leaves are painted green, the darker shade being obtained by over-painting on the indigo. The fabric is finished with a slight glaze.

The coverlet, which may be for a cradle, is made from two small pieces of chintz sewn together. The lining is of machine-printed cotton of the late nineteenth century, and the coverlet was made up about this period, using the older chintz. The pattern is a trellis of lozenges composed of small flowers and leaves. Each lozenge contains a conventional flowering plant with flowering stems, small leaves, and flowers of the Persian type. The plants are designed to present a uniform pattern, but sixteen varieties appear, arranged in regular repeats within the trellis.

35 PALAMPORE: cotton, stencilled and painted. From Ponneri, Chingleput District, Madras State, mid 19th century.

Accession No. 1126

PLATE 21

Length 223.7cm. Width 185.5cm.

Colour and technique:

Ground: white cotton. Two reds, violet, green and yellow. Outlines black and red. The outlines are stencilled and painted by hand in black and red. The designs of the field and border are painted in light and dark red, violet and green. The ground is filled with small swirls of brushwork painted in yellow.

The design in the field is centred upon a clump of bamboos growing from a conventional rockery, their upper branches arranged formally around an ogee-shaped medallion filled with floral ornament. Related medallions appear near the lower corners of the field. The foliage is interspersed with various flora and fauna, including two large peacocks. There is a broad border with ribboned garlands of European inspiration.

A group of related Ponneri palampores is included in the collections of the Victoria and Albert Museum, London (an example being Acc. No. 1725-1883 I.S.). This type of palampore represents a final stage in the degeneration of Indo-European cotton-painting which flourished with a high degree of artistry until the third quarter of the eighteenth century, but thereafter declined.

36 HANGING OR COVERLET: cotton, painted, mordant-dyed and resist-dyed. The cloth is made up from the central part of the field of a palampore, with an added border of chintz. Attributed to Madras State, early 19th century.

Accession No. 1343

PLATE 37

Length 152.7cm. Width 92cm.

Colour and technique:

Ground: white cotton. Two reds, violet, blue green and yellow; outlines black. The outlines are stencilled and painted with the mordant for black; the mordants for two tones of red and for violet are painted, and the cloth mordant-dyed. The blue is resist-dyed with indigo. The yellow is painted, using a fugitive vegetable dye, and the green is obtained by overpainting the yellow on the blue. The chintz border is mordant-dyed red, with the pattern reserved in white by waxing before the mordant was applied. Small details of the pattern were painted with the mordant for black.

The central motif is a three-tiered cactus composed from plants of bulbous form with leaves growing from the top, and flowers in bloom on the uppermost one. The field is filled with interlacing stems bearing a variety of leaves, flowers and fruit, which grow from conventional rockeries on each side of the lowest cactus plant. Large birds are perched among the branches. The chintz border which is sewn round the edge has a pattern of round flowers alternating with little blocks of chequers.

The drawing and colouring are loosely executed and the white ground is unintentionally speckled with small spots of red from the dye-bath. The design is bold but effective.

The piece is attributed to South India, but some features suggest that it might be from Diu in Kathiawar, where a centre of cotton-painting flourished until the late nineteenth century under Portuguese influence. The Diu craftsmen had been taught to follow the methods of the Coromandel Coast. The design of this piece has many Portuguese features, particularly in the treatment of the birds. There is a looseness of technique similar to work from Western India, and the pattern of the applied border is closer to the traditions of Western India than the South. The speciality of Diu is reported to have been the fine range of red and violet tints obtained by the dyers, and clear rich reds and violets are a feature of this hanging. While there is no definite evidence to establish the provenance, it is useful to bear this possibility in mind, until further examples come to light.

37 DOOR CURTAIN (*pardah*): cotton, block-printed. From North India, 19th century.

Accession No. 1262

PLATE 22

Length 351cm. Width 182cm.

Colour and technique:

Ground: fine white cotton. Black, two reds, green, yellow and brown. The reds and the black may be mordant-dyed. The outlines are printed black. The patterns of the field are made up from sets of print-blocks. The details of the patterns are printed in colour, and the ground is printed light brown. The green, yellow and brown dyes have proved fugitive and have faded.

The curtain, which is a very large one, has the traditional Indo-Persian design of an arch filled with floral ornament and flanked by conventional cypress trees, already noted on No. 33, a door-curtain made at Masulipatam. Here, however, the pattern has many elements of purely North Indian origin, and others derived from Indo-European sources.

Under the arch in the tall central panel is a highly conventional outline of a cypress tree growing from a vase. Within the tree is a double-headed eagle with wings and tail displayed, flanked by a pair of small elephants which are depicted as if caught in its talons. Below are two squirrels. Flanking the vase are two small mounds in which are flowering plants and squirrels; above the mounds are tigers. The entire field, and the spandrels of the arch, are filled with floral ornament of Indo-Persian style. At the base of the central panel is a compartment filled with a pattern of fish. At each side are tall narrow bands containing conventional cypress trees filled with floral ornament, growing from vases.

This central portion of the curtain is surrounded by a well designed border of Indian horsemen riding amid floral ornament. Under this border, at the bottom of the hanging, is another panel filled with fish. The whole curtain is surrounded by a border of floral swags and garlands of European origin.

38 DOOR CURTAIN (*pardah*): cotton, block-printed, mordant-dyed and painted. From North India (probably Lahore), mid 19th century.

Accession No. 154

PLATE 28

Length 177.9cm. Width 125.2cm.

Colour and technique:

Ground: white cotton, now weathered to dull brown. Black, red, green, brown and flesh tint. The outlines and colours of the borders and the lozenge-shaped medallions are printed. The portrait heads are printed in outline from large blocks which over-print onto the floral designs in some places, showing that they were not designed solely for this context. The outlines of the crest are similarly printed from large blocks. All the outlines are printed with the mordant for black. The red parts of the pattern are printed and painted with the mordant for red. After mordant-dyeing, the green, the brown and the flesh tint were painted and printed where required, using fluid dyes which have tended to run and fade.

At the top of the curtain is a large panel containing an Islamic crest, a crown flanked by a pair of lions, each of which has a sun-disc appearing over its back. The work is freely executed; the rays of the sun-discs over-print the heads of the lions, and the green and brown dyes have run.

The field of the hanging is divided into large lozenges filled alternately with medallions of floral ornament and with large portrait heads of the earliest historical Persian kings, with their names inscribed in corrupt Persian beside them. Ten of the portraits survive, and the inscription and part of an eleventh. The lower part of the curtain is torn away. The kings wear robes and caps of Persian type, but the print-blocks are reminiscent of the style of European mediaeval woodcuts. In the first row, from left, are Gayomarth, King of the Peshdadian dynasty; Siyamak; and Hoshang. In the second row are Tahmvorath, Zahhak and Jamshed. In the third row is the inscription of Tur with part of his portrait, and the portraits of Iraj and Faridun. The first portrait of the fourth row is missing, the second is Minochar

and the third Salam. The hanging is surrounded by a broad printed border of floral ornament, the guard-borders of which are also used to mark the upper panel. At the upper edge is a row of small formalised trees.

The distinctive mediaeval European style in the portraits is an unusual feature in Indian art. During the nineteenth century, under the Sikhs, sets of woodcut portraits were made in Lahore depicting the Sikh *gurus*, the monarchs and other heroes, inspired by similar work of the Gothic revival in English art. Here, the theme has been echoed by the cotton-printers, and the fact that the blocks do not fit their lozenge-shaped compartments suggests that they are a stock set used in many contexts.

39 FLOORSREAD (*dastar khana*): cotton, block-printed and painted. From North or North-west India, late 19th century.

Accession No. 69

PLATE 23

Length 266.6cm. Width 189cm.

Colour and technique:

Ground: white cotton. Black, two reds, two violets and two greens. The outlines of the pattern are printed with black, those of the red flowers being printed with red. The details of the pattern are printed in red, violet and green. The ground of the field and of the broad end-borders is painted pale green, using a fugitive dye which has faded.

In the centre is a floral medallion, a quarter of which is repeated in each corner of the field. The field is printed with a small pattern of leaf-stems bearing cup-shaped flowers. The cloth is surrounded by a series of borders of floral ornament, the main one being a band of floral medallions on a ground filled with meandering leaf-stems in two tones of red. At each end of the cloth is a broad panel filled with large cone-shaped *butas*, each composed of a formal spray of flowering plants. The outer edges of the cloth are printed with a fine chevron pattern in two-tones of red.

40 FLOORSREAD (*dastar khana*): cotton, block printed. From North India, late 19th century.

Accession No. 332

PLATE 24

Length 329.1cm. Width 271.9cm.

Colour and technique:

Ground: coarse white cotton. Black, two reds, pink, two violets, yellow and three greens. The floorspread is made from four breadths of cotton seamed together before printing. The pattern, which is of traditional type, is block-printed using commercial dyes which approximate very closely to traditional colours.

The field is filled with a pattern of small cartouches containing formal floral ornament, on grounds printed alternately yellow and light green. The ground between the cartouches is filled with interlacing leaf-stems printed in two tones of red, the pattern being quartered by the division of the print-blocks. The field is surrounded by four printed borders of conventional floral ornament, the main one being a band of cusped arches filled with *butas*. The flowers of the *butas* are red, but near one corner two of them are outlined in red but printed yellow, a deliberate inconsistency sometimes made by a Muslim craftsman, to ensure that his work shall not presume to attain the perfection of the creations of Allah. This border is enclosed between two borders of scrolling leaf-stems with large poppy-flowers printed alternately deep violet and red. Small bell-shaped flowers also appear in these borders, a relic of the earlier tradition associating border ornament with creeping plants, but these creeper-flowers have lost their meaning and are treated as green leaves, illogically combined with the poppy-heads. The same border of poppy-flowers on a creeping plant appears on two small fragments of floorspreads in the collection (Acc. Nos. C.401 and C.402).

41 COVERLET: cotton, block-printed, mordant-dyed, resist-dyed and painted. From North India, 19th century.

Accession No. 1371

PLATE 25

Length 177.9cm. Width 149.9cm.

Colour and technique:

Ground: coarse unbleached cotton. Black, two reds, violet, yellow and green. The outlines are black-printed with the mordant for black. Details are printed with the mordants for two tones of red, and violet. The ground of the main border, parts of the inner borders, and the ground of the field are resist-dyed deep yellow, which has penetrated the threads very thoroughly. The leaves are printed green, and the medallions on one of the inner borders are painted with the same green dye. The character of the work is very free and rough, and the reds and the green have a dull muddy tone.

This coverlet has been pieced together from portions of a larger cloth. The field is filled with an *ogee* trellis pattern, each compartment of which contains floral ornament, flowering plants alternating with round flower-heads. The border consists of nine bands of floral ornament, the outer and broadest band having a row of closely packed flowering plants of two alternating types, a tall plant bearing fan-shaped flowers and another bearing pairs of bell-shaped flowers, separated by single stems bearing small leaves. The cloth is badly holed and torn.

42 FRAGMENT FROM A FLOORSREAD: cotton, block-printed and painted. From North or North-west India, late 19th century.

Accession No. 1372

Length 231.2cm. Width 34.3cm.

Colour and technique:

Ground: coarse unbleached cotton. Black, reddish-brown and blue. The outlines are printed black; the ground is printed reddish-brown, the pattern remaining the natural colour of the cotton. The stems which form the *ogee* are coloured blue, applied by brush.

The field contains an *ogee* pattern formed by undulating leaf-stems linked with large round flowers. Part of a border remains at one end. At the edge of the field is the traditional pattern of buds resting on the points of scallops, and outside this is a row of horses and elephants, simply drawn but full of vitality.

43 FRAGMENT FROM A CANOPY: cotton, block-printed, mordant-dyed and resist-dyed. From North India, 19th century.

Accession No. 177

Length 172.8cm. Width 76.5cm.

Colour and technique:

Ground: coarse unbleached cotton. Black, red, yellow and two greens. The outlines are block-printed with the mordant for black. The floral patterns within the medallion and the *mihrahs* are printed with the mordant for red. The spandrels of the *mihrahs* and the ground of the separating borders are painted with the mordant for red. After mordant-dyeing, the grounds of the *mihrahs* are resist-dyed with yellow and with green. Details are printed dark green.

The fragment is from the corner of a large canopy. A square panel containing a round medallion of floral ornament indicates the original corner of the canopy. Two *mihrab* panels adjoin the corner panel on one side, and part of a third remains on the other side. The *mihrahs* are filled with small floral

diaper patterns of which two types appear, one on a green ground and one on yellow, in a scheme which appears to have been an alternating one. The panels are separated by borders of floral ornament. The collection includes two fragments of similar style (Acc. Nos. C.405 and C.432) one of which (C.432) is apparently from the same workshop.

44 FLOORSPREAD (*dastar khana*): cotton, block-printed, painted and mordant-dyed. From Uttar Pradesh (Kanauj), late 19th or early 20th century.

Accession No. 1261

PLATE 26

Length 345.7cm. Width 376.2cm.

Colour and technique:

Ground: white cotton, now weathered to a brownish colour. Red, violet, turquoise blue, yellow and black. The medallions in the field are composed with smaller print-blocks. The flowers in the field are outlined with print-blocks. The birds are outlined with print-blocks which were made in pairs to face left or right as required. The scrolling leaf-stem which links the pattern is stencilled and painted. The filling colours are painted. The red and the violet are mordant-dyed from printed and painted mordants, using alizarin, which has tended to flood. An unusual feature is that most of the outlines are red. The other colours are commercial dyes.

This large floorspread is characteristic of the richly patterned cotton-printing of Uttar Pradesh. In the centre is a large floral medallion, and smaller medallions are placed near the corners of the field and at the centre of each side. The field is filled with elaborate leaf-scrolls bearing several types of conventional flowers. A flying parrot is placed at the tip of each scroll, and peacocks and smaller flying birds appear among the flowers. At the edge of the field is a border composed from two alternating flower-sprays. The cloth is surrounded by a broad border containing an arabesque of leaves and flowers, set between guard-borders of floral ornament.

In each corner is a small block-printed inscription in Roman and Urdu script, contained within a rectangular cartouche. The Roman letters read BARATI KANAUI. The Urdu, which is corrupt and crudely cut, begins BARAT. . . . The last part is not easily legible.

45 PALAMPORE: cotton, block-printed. Made under the auspices of the Cottage Industries Board, at Faizabad, Uttar Pradesh, about 1950.

Accession No. 483

PLATE 27

Length 371.9cm. Width 188.7cm.

Colour and technique:

Ground: pale yellow cotton. Black and blue. The pattern is printed from wood-blocks, using modern chemical dyes which give only a surface print. The outlines are black, and the patterns are filled with blue. The black outline is carefully executed, but the printing of the blue is more freely executed.

The design is based on traditional themes of Indo-Persian floral ornament, but is adapted to modern taste and usage. The field has a closely integrated pattern of meandering stems bearing many types of leaves and flowers. At each end of the cover is a broad inner border, composed of a row of richly decorated arches, under which are pointed cartouches formed from scrolling leaves and floral ornament, each containing a formal plant in a vase flanked by flowers and leaves. Each cartouche is set on a small conventional mound. The cover is surrounded by a broad border of undulating leaf-stem, bearing a rich assortment of leaves and buds on short scrolling side twigs; within the undulations, two types of conventional flowers appear alternately.

On the reverse side of the cloth is a stamped inscription, reading *DESIGNE. No. 10 1 B SIZE 72 x 108 B.*

46 CANOPY (*chandarvo*): cotton, block-printed, mordant-dyed and painted. From Rajasthan, 18th or early 19th century.

Accession No. 878

PLATE 30

Length 254.5cm. Width 177.5cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, green, yellow and black. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red. The flowers are printed with the mordants for two tones of red, and violet. The same colours appear on the costumes of the girls wearing *saris*. The ground of the outer border is painted with the mordant for two tones of red, in a fern-like pattern in light red on a darker red ground; amid the fronds are tiny white quatrefoil flowers, which were reserved with spots of resist-wax before the mordants were painted. After mordant-dyeing, the green and the yellow were painted; green appears on the leaves and stems, and on the costume of the girls wearing *pairhan* and *pajama*. The ground of the central medallion is painted yellow, as are details of the flowers and costumes.

In the centre of the field is a small medallion filled with interlacing stems bearing conventional leaves and flowers, which forms an unobtrusive focal point in the fine and closely integrated floral arabesque pattern covering the ground. At the edge of the field is a border of severely formalised plants. The canopy is surrounded by two broad borders containing subtle variations of the motif of women holding birds and flowers, a theme which pervades the illustration of both secular poetry and religious worship in Rajasthan and other parts of Western India. On the inner border, on a white ground, the women stand facing cypress trees set against a willow (a degenerate form of the well-known cypress-and-willow motif of Persian art). Their costume shows both Rajput and Mughal influence; the girls to the left of the trees, who carry parrots, wear the *sari* and *choli*; those to the right wear the *pairhan* and *pajama*, and hold flowers. In the outer border, the ground of which is red and covered with fronds of fine leaves, the same girls appear standing within arches, which spring from short pillars on buses resting in *lotas*. The women are finely drawn, and the print-blocks are of exceptionally high quality. The guard-borders are arabesques, bearing large flowers which predominate to evoke the same dignity and restraint which characterise the whole design of the canopy. These bands are themselves bounded by a series of very narrow floral borders, bands of small quatrefoils, and bands of formal clouds.

An earlier coverlet with a similar field-design, and apparently from the same source, is preserved in the collections of the Victoria and Albert Museum, London (I.S. 127-1950).

47 FLOORSPREAD (*dastar khana*): cotton, block-printed. From Rajasthan (Sanganer), late 19th century.

Accession No. 309

PLATE 31 and COLOUR PLATE VIII

Length 224cm. Width 177.5cm.

Colour and technique:

Ground: coarse white cotton. Black, red, green and yellow. The outlines are printed with black. Parts of the pattern are printed with red. The ground of the field is printed yellow, using a fugitive dye, and the grounds and details of the borders are printed yellow and green.

The floorspread is surrounded by a series of four borders, separated by bands of leaf-stem with clusters of small round flowers. The three main borders show scenes of the hunt (*shukar*). The first has a pattern of tigers savaging blackbuck, each followed by a man with upraised sword. The second is a lively scene of the chase with elephant-riders and horsemen. The third is a variation of the first; the tiger chase the blackbuck, followed by a man with a gun. Surrounding the cloth is broad band of cusped arches, each containing a floral *buta*. The field has a small floral medallion in the centre, and a quarter



Floorspread (dastar khana), cotton, block-printed; detail of border. From Sanganer, Rajasthan, 19th century (No. 47)

is repeated in each corner. The ground is covered with cone-shaped floral *buti* with a smaller cone beside the long curled tip of each one. The collections include two small fragments from the borders of floor-spreads of the same type (Acc. Nos. C.416 and C.429).

48 FRAGMENT: cotton, block-printed, painted, mordant-dyed and resist-dyed. Probably from Rajasthan, 18th or early 19th century.

Accession No. C.569

Length 17.7cm. Width 21.6cm.

Colour and technique:

Three reds, violet, indigo, and two greens; outlines, black and red. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red; parts of the pattern linked with outlines drawn by hand. The flowers are painted with the mordants for two tones of red, and the centres of some with the mordant for violet. The leaves are resist-dyed with indigo, and over-painted for green, using a light green which is also painted over the ground of the border.

The fragment is part of a broad border, with a guard and a field-border. A seam, which appears to be an old repair, remains at the edge of the field. The main border, a pattern of trailing leaf-stem bearing small fan-shaped flowers and large formalised flowers, is printed from small blocks, carefully combined with stems and details drawn by hand. The fragment is not long enough to show a full repeat. The guard-border is a very simple pattern of round flowers alternating with formalised leaves and stems in a continuous pattern. The field-border is a variation of the traditional pattern of buds placed upon the points of scallops, with partly-opened buds set upon scallops composed from small serrated leaves.

49 CIRCULAR COVER: cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan, early 19th century.

Accession No. 72

PLATE 29

Length 190.6cm. Width 165.2cm. The printed pattern is circular, but the outer edge of the cover is cut, probably from a larger square cloth.

Colour and technique:

Ground: fine white cotton. Red, violet, two greens, yellow; outlines, black. The outlines are printed, small blocks being skilfully combined to compose the floral ornament of the central medallion. The narrower bands of surrounding ornament are printed from short straight print-blocks normally used for broader patterns, but here printed in a circle; there are several instances of imperfect joining at the end of the circle. The border bands of ornament are composed from *butas* and small cartouche patterns. The outlines are painted with the mordant for black, and the mordants for red and violet are printed where required in the pattern. The cloth is mordant-dyed. The stems and leaves are resist-dyed with indigo; there is much evidence of cracking of the resist-wax. The indigo is over-painted with yellow for dark green; the yellow is visible over inaccurately dyed areas at the edge of the cloth. A light green and a yellow are painted.

A design of concentric circles filled with floral ornament of a varied and contrasting nature, around a central medallion. The dominant feature of the design is the middle band containing repeating flowering plants (*butas*), each shaped within the conventional mango form. These contrast effectively with the cusps and half-medallions reminiscent of architectural ornament in the adjacent band, and the formal ornament of the outer borders. Covers of this kind were sometimes placed over horse-saddles when required to protect them from the heat of the sun. François Bernier, whose description of Aurangzeb's camp is quoted in the study of tent-hangings (see pages 22 to 23) goes on to say that horses were always kept ready saddled at the gate in case they were needed in haste. Another use for circular cloths was to cover the large round trays (*thals*) used to carry gifts for presentation.

50 PART OF A HANGING: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan (Sanganer), late 19th or early 20th century.

Accession No. 877

Length 232.8cm. Width 92.8cm.

Colour and technique:

Ground: white cotton; a light tone of the mordant for red has been applied over the whole cloth, which when mordant-dyed forms the colour of the ground of the pattern, and a basis for the blue-grey of the field. The outlines of the pattern are printed with the mordant for red, and those of the borders with the mordant for black. The mordants for a third tone of red, and for black, are printed on the trappings of the horses and the floral patterns of the borders. After mordant-dyeing, the pattern was reserved, using a printed resist, and the cloth lightly dyed in blue, to achieve a soft blue-grey ground on the field over the underlying red. Details of the pattern are painted yellow, using a fugitive dye which has not always survived.

The fragment is part of a hanging, of which one end is now missing. The outer border is of floral ornament, and is repeated to mark the curved contour of a central compartment. The pattern consists of horses, richly caparisoned, arranged in rows placed horizontally in the central compartment and vertically in the end panel. Four large parrots appear in the central compartment, filling the curve of the contour. On the back of the cloth is a large square stamp-impression of the type used in connection with tax-collection on printed cottons at Sanganer until the early years of this century (see page 112).

51 COVER FOR A STOOL: cotton, block-printed. The cover is made from two pieces of chintz of similar design, and is decorated with pendants of a third pattern. From Rajasthan, late 19th or early 20th century.

Accession No. 405

Length 33cm. Width 30.5cm. Depth 4.4cm. Depth of pendant 8.2cm.

Colour and technique:

Ground: unbleached cotton. (i) Two reds, yellow and green. (ii) Two violets, red, yellow and green. (iii) Two reds, black, yellow and green. The fabrics are printed with traditional designs, but commercial dyes are used.

The cover has been made up from remnants of used cloth. The top piece is of block-printed cotton with a pattern of large *butas*, each a highly conventional version of the coxcomb plant (*Celosia cristata*) with the flower coloured red. The front is of block-printed cotton of the same pattern, but the flowers are violet. The front is decorated with five pendants, four of which are made of another block-printed cotton which has small *butis*. The fifth pendant, and the back and sides of the cover, are made up from machine-printed cotton.

52 CANOPY: cotton, block-printed and mordant-dyed. From Gujarat (probably Ahmedabad), 19th century.

Accession No. 1232

PLATE 32

Length 696.4cm. Width 317.7cm.

Colour and technique:

Ground: coarse white cotton. Black, red and yellow. The patterns are printed with the mordant for black, using sets of small individual blocks representing figures, animals and flowers arranged to form the central medallion and the borders. Details of the pattern are printed with the mordant for red, and the ground of the cloth has taken a warm tint from the dye-bath. Small details are printed in yellow, using a fugitive vegetable dye which has not survived well.

The design of the field has as its centrepiece a large medallion containing the *Rasa Mandala*. Five prints of a Krishna image alternate with five prints of an image of a *gopi*; the dancers hold sticks, for the classic legend from the *Bhagavata Purana* has been interpreted in popular local idiom, as the stick dance still performed in Gujarat, the clapping of the sticks forming both an intricate dance pattern and a subtle musical rhythm. The ground of the field is filled with a trellis pattern, each compartment containing a quatrefoil. The side border is composed of eight bands, one of which contains a representation of the stick dance, again performed by Krishna and the *gopis* and printed from the same blocks as the central medallion. Another of the border bands is a procession of musicians; a third has elephants and horses, and a fourth has floral *butas* of a type which often appears on cotton printing from Gujarat.

53 CANOPY (*chandarvo*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Gujarat, 19th century.

Accession No. 424

PLATE 33

Length 167.7cm. Width 137.2cm.

Colour and technique:

Ground: coarse white cotton. Black, red, two yellows (one resist-dyed and one painted), two greens (one resist-dyed and one painted). The outlines of the pattern are printed with the mordant for black, those of the red-flowers being printed with the mordant for red. The mordant for red is printed on the flowers of the borders, and painted over the ground of the field between the motifs. The grounds of the guard-borders are resist-dyed; the outer one is yellow, and the inner one green, achieved by double-dipping in indigo and yellow. The yellow tint on the *dhotis* of the *gopas* and the trappings of the cows is painted, as is the darker green of the leaves in the borders.

In the field, the images of a cowherd (*gopa*) and a cow are placed alternately. The cowherd holds a staff in one hand and a lotus bud in the other; the cows wear flowered cloths and decorated collars. The canopy is surrounded by a broad border of continuous floral stem with large poppy-like flowers. The guard-borders are of creeping plants, and are bounded by narrow bands of quatrefoils. The iron mordant used for the outlines has corroded the cloth, and many leaves in the border have fallen away completely. Fragments of the hanging-cords remain at the corners and along the sides.

54 CORNER-PIECE OF A COVERLET: cotton, block-printed, mordant-dyed and resist-dyed. From Western India, late 18th or early 19th century.

Accession No. C.428

Length 48.2cm. Width 28.2cm.

Colour and technique:

Ground: white cotton. Two reds, yellow and green. The grounds of the border, the outer border, and all parts of the pattern which are to appear green, are resist-dyed in yellow. The outlines of the field pattern and border are block-printed with the mordant for dark red; the flowers and buds, and the grounds of some of the square panels of the field, are filled with the mordant for red, which appears to be painted. After mordant-dyeing, the parts of the pattern which are to be blue or green are resist-dyed with indigo, the blue combined with the yellow gives a soft dark green.

The fragment shows the meeting of two borders at the corner of the cloth and also a small section of the central field. The main border contains a trellis pattern filled with formalised flowers, set between guard-borders of chevrons. The corner-square formed by the crossing of the guard-borders is filled with floral ornament. The outer border is the traditional pattern of buds set upon the points of scallops, in red on a yellow ground; at one side of the cloth, the plain green band at the outer edge remains. The field is designed in square panels, containing two alternating medallions of formal floral ornament; two complete medallions, and parts of four others, remain.

55 PART OF A COVER OR CANOPY: cotton, block-printed and painted. From Gujarat, late 19th century.

Accession No. 1263

PLATE 34a

Length 81.3cm. Width 125cm.

Colour and technique:

Ground: white cotton. Black, two reds, violet, blue, yellow, green and orange. The outlines are painted in black, the outlines of the red flowers being printed in red. The green is printed on the *buta* of the main border, and on the chevrons of the outer border. The other colours are painted.

The fragment is the corner of a cover or canopy and comprises part of the outer border, a pictorial end-panel, and a section of the field. The field is filled with a close pattern of meandering stems bearing small leaves and flowers. The end-panel contains three floral *butas* of compact oval form. Facing each plant is a pair of women, dressed in tight *paijama*, girdle and *dopatta*, holding in one hand a vessel and in the other a flower. The broad outer border contains a double chevron pattern decorated with floral ornament. The motifs are derived from traditional sources (cf. No. 54), but the cutting of the print-blocks is comparatively coarse, and the painting is freely executed.

56 PART OF A FLOORSPREAD OR CANOPY: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 191

PLATE 34b

Length 255cm. Width 92.5cm.

Colour and technique:

Ground: white cotton. Red, black and yellow. The borders are printed with the mordant for red. The outlines of the figures are stencilled and painted with the mordant for black. The costumes are painted with the mordants for black and red. The cloth has taken a warm tint from the dye-bath. Small details of the figure are painted yellow.

The fragment is a strip from the border of a larger floorspread or canopy. It shows part of the original end-panel, which is divided into square compartments, of which seven remain. Each contains a seated figure, richly dressed, men and women alternating. Each figure has individual features; some of the men hold swords and others hold musical instruments. The women hold musical instruments or flowers. The border design includes a broad band of chevrons and a band of merlons. The borders and panels are separated by narrow bands of chevrons and spots.

57 FLOORSPREAD (*dastar khana*): cotton, block-printed. From Gujarat (probably Ahmedabad), late 19th or early 20th century.

Accession No. 621

PLATE 35

Length 452.4cm. Width 191.9cm.

Colour and technique:

Ground: coarse white cotton. Red and black. The pattern is printed in black from a series of large and small printing blocks. Some of the bands of the border are also printed red. The ground of the field is red, the colour being painted between the block-printed patterns.

A representation of a board for playing *chopat* is incorporated as the centrepiece in the field of this large floorspread. It is flanked on each side by a tiger, and the ground of the field is covered with a bold and simple pattern of round flowerheads. The border consists of seven bands of highly conventionalized ornament, and the general character of the design is stiff and stereotyped.

58 TENT HANGING: cotton block-printed, painted and resist-dyed. Provenance uncertain, probably Gujarat, 19th or early 20th century.

Accession No. 1347

PLATE 36

Length 176cm. Width 172cm.

Colour and technique:

Ground: white cotton. Red, black, viridian green, and light green. The outlines are block-printed in black, those of the red flowers being block-printed in red. The large flowering plants are composed from a number of separate blocks of flowers and leaves, linked by stems stencilled and painted by hand. The architectural ornament is similarly composed. The ground within the arches and on the borders is resist-dyed red, and that of the spandrels is resist-dyed black. Though following the traditional methods, commercial dyes have been used. Details of the pattern are finished by painting in two shades of green.

This piece is the left-hand end of a long hanging. The field contained a row of arches, of which two remain. The arches are cusped, and rest on slim tapering pillars decorated in imitation of wood carving. Within each arch is a flowering plant with large flowers of chrysanthemum type; the plants grow from large flowers which are placed in decorative vases. At the base of each vase is a pair of elephants, who raise their trunks to lustrate the plant. At the upper and lower edges of the hanging are deep borders of interlacing stems, bearing leaves and flowers similar to those of the plants in the arches. The guard-borders have a small diaper pattern of quatrefoil flowers, with bands of small chevrons at the outer edges. At the left-hand side of the hanging is a border of roses.

A similar hanging is preserved in the Baroda State Museum (Acc. No. A. 20.183).

59 SADDLE-CLOTH: cotton, block-printed, mordant-dyed, painted and over-printed with gold. From Western India, 19th century.

Accession No. 77

Width 160cm. Radius at centre 90.2cm.

Colour and technique:

Ground: white cotton. Red, yellow, green and gold; outlines black. The initial outlining of the motifs, which is very lightly done, is printed with the mordant for black. The petals of the flowers are red, dyed from a painted mordant. The centres of the flowers are painted yellow, and the stems are painted green. The final outline of gold was applied to the finished pattern, a small print-block being used to apply gum, to which gold leaf was applied while still wet.

A simple but very decorative over-all pattern of small marigold flowers on a short stem without leaves. The cloth is semicircular in shape, lined with cotton lightly padded with cotton wool, and loosely quilted with yellow silk. The border is bound with a wide band of orange silk. In use, this type of cloth was placed under the saddle, and was therefore largely obscured.

55 PART OF A COVER OR CANOPY: cotton, block-printed and painted. From Gujarat, late 19th century.

Accession No. 1263

PLATE 34a

Length 81.3cm. Width 125cm.

Colour and technique:

Ground: white cotton. Black, two reds, violet, blue, yellow, green and orange. The outlines are painted in black, the outlines of the red flowers being printed in red. The green is printed on the *bula* of the main border, and on the chevrons of the outer border. The other colours are painted.

The fragment is the corner of a cover or canopy and comprises part of the outer border, a pictorial end-panel, and a section of the field. The field is filled with a close pattern of meandering stems bearing small leaves and flowers. The end-panel contains three floral *butas* of compact oval form. Facing each plant is a pair of women, dressed in tight *paijama*, girdle and *dopatta*, holding in one hand a vessel and in the other a flower. The broad outer border contains a double chevron pattern decorated with floral ornament. The motifs are derived from traditional sources (cf. No. 54), but the cutting of the print-blocks is comparatively coarse, and the painting is freely executed.

56 PART OF A FLOORSREAD OR CANOPY: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 191

PLATE 34b

Length 255cm. Width 92.5cm.

Colour and technique:

Ground: white cotton. Red, black and yellow. The borders are printed with the mordant for red. The outlines of the figures are stencilled and painted with the mordant for black. The costumes are painted with the mordants for black and red. The cloth has taken a warm tint from the dye-bath. Small details of the figure are painted yellow.

The fragment is a strip from the border of a larger floorspread or canopy. It shows part of the original end-panel, which is divided into square compartments, of which seven remain. Each contains a seated figure, richly dressed, men and women alternating. Each figure has individual features; some of the men hold swords and others hold musical instruments. The women hold musical instruments or flowers. The border design includes a broad band of chevrons and a band of merlons. The borders and panels are separated by narrow bands of chevrons and spots.

57 FLOORSREAD (*dastar khana*): cotton, block-printed. From Gujarat (probably Ahmedabad), late 19th or early 20th century.

Accession No. 621

PLATE 35

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A representation of a board for playing *chopat* is incorporated as the centrepiece in the field of this large floorspread. It is flanked on each side by a tiger, and the ground of the field is covered with a bold and simple pattern of round flowerheads. The border consists of seven bands of highly conventionalized ornament, and the general character of the design is stiff and stereotyped.

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Accession No. 1347

PLATE 36

Length 176cm. Width 172cm.

Colour and technique:

Ground: white cotton. Red, black, viridian green, and light green. The outlines are block-printed in black, those of the red flowers being block-printed in red. The large flowering plants are composed from a number of separate blocks of flowers and leaves, linked by stems stencilled and painted by hand. The architectural ornament is similarly composed. The ground within the arches and on the borders is resist-dyed red, and that of the spandrels is resist-dyed black. Though following the traditional methods, commercial dyes have been used. Details of the pattern are finished by painting in two shades of green.

This piece is the left-hand end of a long hanging. The field contained a row of arches, of which two remain. The arches are cusped, and rest on slim tapering pillars decorated in imitation of wood carving. Within each arch is a flowering plant with large flowers of chrysanthemum type; the plants grow from large flowers which are placed in decorative vases. At the base of each vase is a pair of elephants, who raise their trunks to lustrate the plant. At the upper and lower edges of the hanging are deep borders of interlacing stems, bearing leaves and flowers similar to those of the plants in the arches. The guard-borders have a small diaper pattern of quatrefoil flowers, with bands of small chevrons at the outer edges. At the left-hand side of the hanging is a border of roses.

A similar hanging is preserved in the Baroda State Museum (Acc. No. A. 20.183).

59 SADDLE-CLOTH: cotton, block-printed, mordant-dyed, painted and over-printed with gold. From Western India, 19th century.

Accession No. 77

Width 160cm. Radius at centre 90.2cm.

Colour and technique:

Ground: white cotton. Red, yellow, green and gold; outlines black. The initial outlining of the motifs, which is very lightly done, is printed with the mordant for black. The petals of the flowers are red, dyed from a painted mordant. The centres of the flowers are painted yellow, and the stems are painted green. The final outline of gold was applied to the finished pattern, a small print-block being used to apply gum, to which gold leaf was applied while still wet.

A simple but very decorative over-all pattern of small marigold flowers on a short stem without leaves. The cloth is semicircular in shape, lined with cotton lightly padded with cotton wool, and loosely quilted with yellow silk. The border is bound with a wide band of orange silk. In use, this type of cloth was placed under the saddle, and was therefore largely obscured.

VI. TEMPLE-HANGINGS

18th to 20th Century

Temple-hangings are in a different category to the painted and printed cottons so far described, because their main intended function is didactic or story-telling rather than decorative. In style and subject-matter, they derive their main influence from local traditions of wall-painting, and in most cases it would not be inaccurate to describe them as murals on cloth. Some perform their function simply and directly, by surrounding a central image of the god with a series of small pictures which unfold a religious theme. In the more sophisticated examples, the artist, like the Indian musician, expresses his story through the evocation of a mood.

Five regional types with strongly contrasting traditions are included in the collections of the Calico Museum. The first group (Nos. 60 to 65) are from South India, where Hinduism has flourished comparatively free from alien religious influences. Two canopies from the region of the Northern Deccan or Southern Rajasthan (Nos. 66 and 67) have close affinities with the Burhanpur school of fine cotton-painting, studied here for the first time. From central or northern Rajasthan, No. 68 is a *pichhavaï* of the Vallabhacharya sect of worshippers of Krishna, whose art reflects the sophistication of their ritual. By complete contrast, the *pachedis* of Ahmedabad (Nos. 70 to 72) are made for the simple rites of the villagers and nomadic people of Gujarat. Finally, a canopy in folk-art style (No. 74) represents a hitherto unrecognised school of Kathiawar.

The South Indian hangings in the collection are all late specimens, with the important exception of one eighteenth-century piece (No. 60, Plate 38 and Colour Plate IX) which was made by Tamil immigrants in Ceylon. The free and lively drawing in this case gives us an indication of the vitality and richness of this tradition prior to the nineteenth century, when it became increasingly stereotyped. This piece, however, lies somewhat outside the main stream of tradition, and indeed may owe its freedom and originality to this fact. The direct source for the style and subject-matter of the South Indian temple-cloths lies in the fragments of temple mural-painting, many of which survive, though largely unrecorded. The paintings on the ceiling of the Pampapati temple at Hampi (Vijayanagar dynasty) depict religious legend with a vivid realism combined with clear hieratic convention. Costume, attributes and gesture are closely bound to a formula of expression still living in South Indian temple-dancing and drama—a formula which makes an immediate impact of communication for all Hindus. The paintings at Hampi are divided into small panels by bands of simple floral ornament, a style followed closely in the temple-cloths. The fall of the Vijayanagar empire in 1565 scattered the Hindu artists to other centres of patronage. Some moved to other courts in the Deccan, from which their influence spread northward under the eclectic patronage of the Mughal emperors. Others came southward

to the Hindu strongholds, and their influence may be traced as far south as Tanjore and Madura. A rare specimen of a painted cotton hanging of the seventeenth century, in the private collection of Madame Krishna Riboud of Paris, combines richness, freedom and vigour of expression with the glowing colour and superb technique of the Early Coromandel school (discussed at pages 14 to 16). Other early examples, in the more hieratic style of the far South but technically of high calibre, are in the National Museum, New Delhi (Acc. No. 62.538) and in the Prince of Wales Museum, Bombay (Acc. No. 66.11).

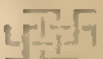
No written records have been traced, prior to the latter part of the nineteenth century, of the South Indian craftsmen who made these Hindu temple-cloths. The early European traders, to whom we owe most of our knowledge of working conditions and technique in the seventeenth and eighteenth centuries, were concerned only with cloths for secular use, and specifically those categories adaptable to the purposes of European trade. South Indian temple-cloths first attracted attention in the West at the Colonial Exhibition of 1886 at South Kensington. Writing in 1889, in a survey of the cotton-painting industry in the Madras Presidency, E.B. Havell describes the "painted cloths used in Hindu sacred ceremonies. . . . The best are produced at Kalahasti, in North Arcot."¹ He also noted at Pallakollu, where the main production was of garment-pieces: ". . . but there is one excellent workman whose hand-painted canopies and screens are equal to any made elsewhere. The best have mythological subjects similar to those of Kalahasti . . . but in drawing, intelligent composition, and other respects, they are much superior. He also has some patterns of the 'tree of life', but these are inferior to the similar ones of Masulipatam."² This confirms the impression given by the few extant early examples, that the painting of temple-cloths was the special provenance of the most highly skilled craftsmen, sometimes combined with high-quality work for secular use. Nos. 61 to 63, Plates 39 to 41 are from the Kalahasti region, and must date from about the period when Havell was writing. By the middle of the twentieth century the craft had almost died, when a government-sponsored scheme to revive it led to the opening of the Pilot Training Centre at Kalahasti, at which the few surviving artists working in the traditional style passed on their knowledge to a modern generation of craftsmen. The collection includes one of the earliest pieces produced at the Centre (No. 65, Plate 43), made about 1958 by the artist J. Lakshmaian.³ A single example from the Tamil area further south (No. 64, Plate 42) is not for the temple shrine itself, but a decoration for a temple-car (*rath*) used in religious procession. Though there is no example in the Calico Museum collection, this study of South Indian temple-cloths would be incomplete without mention of the school of the Madura region, characterised by clear design, lucid and vivid narrative qualities, and the rich deep colouring of all cotton textiles of the area. There are several good examples of nineteenth-century date in the Victoria and Albert Museum, London, including a set relating the Ramayana, of which two (Acc. Nos. I.M. 25 and 26—1911) illustrate the Battle of Lanka and the Coronation of Rama respectively.

The two canopies from the Burhanpur region (Nos. 66 and 67, Plates 44, 45 and

Colour Plate X) are of outstanding importance as comparatively rare survivals of this fine school of cotton-painting. The southern influences in this school are so strong that it might at first be expected that these cloths are of South Indian origin. Yet, on closer examination, the influences of Gujarat and Rajasthan also become obvious, and we realise that such unorthodox features as Vishnu being worshipped by Shaivite ascetics, Brahma without a beard, Shiva holding the *damaru* and *mriga* in the same hand, and so on, could not possibly have been allowed in the orthodox South. Burhanpur, on the other hand, as the focal point of exchange between the North and the South in the seventeenth century, is exactly the locality where such incongruous mixing of influences might have been expected to merge into a single coherent style. This is supported by technical evidence of the dyes used, and by the combination of stencilling with block-printing in the making of the same piece which has no parallel in surviving works of the Coromandel Coast made at this early period.

The *pichhavaïs* of Rajasthan and Gujarat, which are usually pigment-paintings upon cotton, are fully discussed in Volume 3 in this series of catalogues. Two rare examples in the true cotton-painting and printing technique are included here (Nos. 68 and 69, Plates 46 and 47). The sect of worshippers of Krishna founded by Vallabhacharya early in the sixteenth century at Govardhana near Mathura, the scene of Krishna's gay and carefree youth, were forced to migrate under persecution during the reign of Aurangzeb (1656-1707 A.D.). The sect are particularly strong in Rajasthan and Gujarat, where new centres of pilgrimage were formed at the places where the images from Govardhana were finally placed, the most famous being at Nathadvarya in Rajasthan. The Vallabhacharya sect worship Krishna in his dual aspect as a supreme god and a little child. The temple, or *haveli*, is quite literally the 'house of the god'. Here the priests live, and continually serve the god, bathing and enrobing the image in the early morning, dressing him in rich robes for the various ceremonies of the day, laying before him sweet foods and the special offerings of festivals, and finally at night placing him to rest. At set times of the day, worshippers enter the temple for *darshan*, when the god is revealed in the shrine, which is draped with rich hangings appropriate to the season, the special occasion, and the time of day. The festivals of Krishna celebrate episodes of his life as unfolded in the *Bhagavata Purana* and *Rasa Lila*, and the *pichhavaïs* often express this theme. No. 68 depicts the *gopis* searching the forest for Krishna who has hidden to tease them, and the painting has the detached restraint of a song or a poem, a mood of both sadness and hope. The dignified style derives from the eighteenth-century school of mural painting at Jaipur, of which many fine examples still remain in the City Palace.

A far less sophisticated *pichhavaï* is No. 69, Plate 47, from one of the smaller cotton-painting centres of Gujarat. The canopy in folk-art style, No. 74, Plate 48, is quite unrelated to the main schools of Vaishnava *pichhavaï*, and was not recognised as such until careful deciphering of the somewhat illiterate inscriptions undertaken while preparing this catalogue revealed that it depicts the temple and surrounding shrines at Dvarka in Kathiawar, the capital of Krishna's kingdom in his manhood, when he



fulfilled his destiny as a great god. The canopy related very closely to pigment-paintings from Kathiawar, of which the museum possesses several examples, discussed in Volume 3. Due to the isolation of the peninsula of Kathiawar, the production of the cotton-printing centres in the Rajkot, Jetpur and Junagadh areas has been almost entirely confined to cloths for local use, though Jamnagar, in northern Kathiawar, was a famous centre for tie-dyed silks which were valued all over Gujarat. Recent study has revealed that a cotton-painting centre at Diu, founded as a factory by the Portuguese at the height of the chintz-trade in the seventeenth century, was still extant in the nineteenth century. The use of a stencilled and mordant-dyed black outline is not typical of the indigenous work of Kathiawar, but is a feature of early chintz-painting. This fact, together with the predominance of subtle reds and violets in the colour scheme, for which Diu was famous, suggest that the canopy may have been made there, or at least by a craftsman who had migrated from that area. Dvarka is a great centre of Vaishnava pilgrimage, and the canopy may have been made as an offering for a devotee to take there, though it was possibly made as a symbol of the great temple of Krishna for use in a provincial shrine.

The *pachedi* of Ahmedabad, Nos. 70 to 72, Plates 49 to 51, are made for the rural and nomadic people of Gujarat in their rites of worship of the Mata, the Mother Goddess. The *vagharis*, the closely-knit family communities of cotton-printers who have practised this craft for generations, were formerly settled in villages in the surrounding areas, but are now working only in Ahmedabad city. When the rites are performed, the cloths are erected around a simple shrine out of doors. Overhead is a large canopy cloth (*chandarvo*), and four cloths form the walls of the enclosure. The *bhuvo* who officiates at the rites wears one of the same type of cloths over his shoulders. The Mata is a form of the Devi, who has many aspects in the Hindu faith. The Devi is Parvati, the lovely consort of Shiva in his benign form; she is also Durga, the avenging goddess, consort of Shiva in his terrible form; and again, she is Kali, the goddess of death. In her aspect as the Mata, she is worshipped under many local names all over India, and receives the simple devotion of the ordinary people rather than the sophisticated ritual of the temple.

The central theme printed on the *pachedi* is always the same. The Mata appears as the Devi in her terrible form; a buffalo, richly garlanded, is brought before her shrine and sacrificed there, and a cup of blood is offered to the Devi. Sometimes the buffalo, after sacrifice, appears again with a demoniac human torso emanating from its severed neck; the Devi, with weapons in each of her many hands, confronts the buffalo and is triumphant. The rite obviously has ancient roots in the same source as the theme of *Durga Mahishasura*, the triumph of the Devi over a buffalo demon which menaced the world, one of the classic subjects of Hindu temple sculpture. The folk-legends surrounding this localised form of worship in Gujarat include a story of the triumph of the Mata over a fierce buffalo which was destroying the home and possessions of the people. A sacrifice still forms one of the rites of worship, but because of the poverty of the people, the animal now offered is usually a kid. The legends, and

certain aspects of the ceremonies, have interesting affinities with other forms of worship of the Devi in the Panjab hills, and again, with entirely different practices in the Deccan. The herdsmen, who are among the chief practitioners of these rites in Gujarat, were originally nomads, and are still in many areas not permanently settled.

The cloths are block-printed, using small blocks which are combined with imaginative ingenuity to portray religious subjects, legends, themes from local life, processions of worshippers, and a profusion of animals, birds and flowers. Old examples of *pachedi* are very rare. The making of the cloths, and even the cutting of the print-blocks, was dominated by the conception of religious rite; the blocks and the cloths were regarded from the outset as sacred objects, which were not offered, or even shown, to outsiders. The *pachedi* were carefully treasured by the communities who used them, and when they ultimately became too worn for further religious use, they were destroyed and replaced.

Until very recently, the traditional methods were followed by the cotton-printers. The cloth was prepared by cleaning and bleaching; it was soaked in camels' dung, washed in the river, and dried in the sun. It was then oiled with castor oil, to assist the penetration of the mordants and the dyes. The outlines were printed with the mordant for black, the details of the pattern which were to be red were painted with the mordant for red, using a small stick and the fingers. The cloth was mordant-dyed in madder or in *al*,⁴ then cleaned and bleached again by soaking in camels' dung, washing and drying in the sun. Sometimes, as a final stage, details were painted by hand in yellow and other colours.

During this century, many of the herdspeople who formerly wandered as seasonal nomads have settled in villages, and some have made their homes on the fringes of the towns, where their herds supply the dairy-market directly. Many of the older superstitions have lost currency in face of the broader outlook of modern times. The craftsmen allow visitors to watch them printing the outlines of the cloths; and the women and children of the *vaghari* families, who do the work of painting the colours, often sit working in the Ahmedabad streets, watched by passers-by. In former times, the *pachedi* cloths were not ordinarily available to those outside the sect. In recent years, however, this taboo has given way to economic pressures, and there is a regular supply to the handicraft shops where they are becoming increasingly popular with visitors as specimens of an ancient local craft. Meanwhile, however, worship of the Mata continues in the old spirit of devotion in the proximity of modern Ahmedabad.

60 PART OF A TEMPLE CLOTH: cotton, stencilled, painted, mordant-dyed and resist-dyed. Acquired in Ceylon in 1805 A.D. and taken to England; bought in London in 1955 with the help of the Victoria and Albert Museum. Probably made by Tamil immigrants in Ceylon, 18th century.

Accession No. 645

PLATE 38 and COLOUR PLATE IX

Length 289.7cm. Width 167cm.



*Detail from a temple hanging, painted cotton.
Made by Tamil immigrants in Ceylon, 18th century.
(No. 60)*

Colour and technique:

Ground: fine white cotton. Three reds, violet and blue; outlines, black and red. The outlines are stencilled and painted by hand with the mordant for black, those of the red areas being painted with the mordant for red. The reds and the violet are mordant-dyed from painted mordants. The blue is resist-dyed with indigo. A noteworthy feature is the fine craftsmanship in the band of elephants which are dyed indigo. The features and other details are executed in flowing white line, drawn with the resist-wax before dyeing.

The cloth is the lower right-hand corner of a much larger hanging. The fact that the scenes are returned around the corner suggests that it may have been a canopy. It depicts scenes from the *Ramayana* each of which has a short inscription in Tamil. The scenes do not occur in the same sequence as in the epic, their arrangement having been dictated by decorative considerations. Intermingled with the story are subjects introduced from daily life. The inscriptions are in archaic Tamil, condensed in a colloquial idiom.

The scenes are arranged in three rows, as pictorial friezes, and the upper two rows are continued around the corner at the right-hand side of the cloth. The lower row, which would have formed one end of the canopy, is complete, and depicts the Battle of Lanka, the culmination of the epic.

On the top row, the first scene at the left-hand end is incomplete. Two women are seated on a low throne within a pavilion; above, within three arches, are three more women in conversation. The inscription, which is only partly complete, reads "wife" and "growing hair", and the scene is presumably a discussion in the palace of Janaka before the youthful Rama attempts to win the hand of Sita. The next scene is the Breaking of the Bow of Shiva, the feat by which Rama proved his strength. His foot strains the bow while he bends it sharply with his hand; the broken bow appears again at his feet. His brother Lakshmana stands beside him. Behind them an excited crowd in a rich variety of costume stands by a tree. The scene is inscribed "Ladies and gentlemen of the town (*pattanam*, lit. 'sea-port town') witnessing the feat of Rama in breaking the bow". In the next scene, the sage Visvamitra sits with Janaka the father of Sita in a small pavilion. In the caption, he speaks to the Emperor thus: "You declared you will marry your daughter to Rama if he broke the bow; accordingly please give [your daughter in marriage]". The next scene is returned vertically at the corner and is only partly complete. Three men, richly dressed and bejewelled and wearing tall *makutas*, stand with an attendant behind them. The scene is inscribed "Assemblage of all kings who came to attend the wedding of Rama". At the beginning of the second row is part of a scene in which a bird flies towards a chequered cloth. Beside it is a decorative pole with a standard emblazoned with a spotted lion. The inscription reads "flag-mast". A man in a flat turban standing nearby is inscribed *tambul-vahaka* (the man who serves *betel* leaves and nuts). The *Ramayana* scenes in this row are from an earlier part of the epic than those depicted above. The sage Visvamitra stands with the Emperor Dasaratha. He informs him that Rama will be born as a son of Dasaratha, and that Dasaratha must send Rama to protect the *yaga* to be performed by Visvamitra. The next scene is the most vivid on the cloth. Dasaratha was proud of his prowess as a marksman at hunting, and the inscription reads: "Emperor Dasaratha piercing a band of seventy elephants with his arrow". The emperor kneels amid trees and flowering plants, his bow bent. A group of four male elephants approaches through the trees. All are drawn from the same stencil but skilled placing gives each one individuality. At the end of the row is a palm tree, up which climbs a man to collect palm-toddy, with a basket of knives tied behind him. The caption reads "Wine-maker (*sanaan*) climbing a tree to collect liquor". The elephant hunt is continued vertically around the corner of the cloth.

The bottom row depicts scenes from the Battle of Lanka. The first is partly complete. The giant figure of Hanuman stands with hands raised; part of a horse appears, probably drawing a war chariot, and a figure appears in the sky. The inscription reads "On seeing the illusion Sita being cut [killed], wailing Hanuman passes the news to Rama. Vibhishana explains that the *nikumbali yaga* was to be performed, hence this trick has been played, and Rama should not be alarmed." The following inscription reads "Indrajit performs the *nikumbali yaga* and a mountain comes out of the sacred fire. At the same time Lakshmana, Hanuman and Sugriva came and destroyed the *yaga*". Sugriva, the white monkey, king of

the *vanaras*, stands with his hands on the shoulders of Indrajit, who offers garlands at a shrine. Hanuman stands nearby, and above, a small monkey unconnected with the story leaps down with a bunch of fruit. The next scene is a vivid representation of the death of Indrajit at the hands of Lakshmana. Indrajit stands in a war chariot (*rath*) facing Lakshmana, who stands on the ground with his bow and arrows. Between them combatants fly across the sky shooting arrows, and severed heads and limbs fall to the ground. To the right is the giant figure of Hanuman, bearing Lakshmana on his shoulders, shooting upward with his bow and arrows. The next scene is inscribed "Ravana, still bereaving the death of Indrajit, sends a poisoned arrow and renders Lakshmana and his band inactive". Ravana, many-headed, shoots his arrows from a large *rath*, and many of the *vanara* army fall before him.

The last scene on the cloth is a composite one, and is described in two inscriptions. "Rama takes Lakshmana on his lap and wails. Jambuvan (the bear) advises that if Hanuman is sent and *sanjivi* is brought, all will come back to life again". *Sanjivi* is a plant supposed to revive the dead. "Rama requests Hanuman accordingly. Hanuman brings *sanjivi*, and all the dead people come to life". The painter has depicted Sugriva in discourse with Rama, who caresses the hair of Lakshmana, lying inert before him. Two *vanaras* lie prostrate on the ground. Hanuman appears, running with the magic herb. Lakshmana, restored by the herb, stands holding his bow, followed by a group of *vanara* warriors who had fallen in battle, but are now restored to life.

The outer border remains at the lower and the right-hand side. It is a very simple design of small cusped compartments.

This is a rare and important specimen of eighteenth-century Tamil cotton-painting, notable for its free and lively drawing, its beauty of colour and the freshness with which the scenes are visualised.

6: CENTRAL PART OF A TEMPLE-HANGING: cotton, painted and mordant-dyed. From Kalahasti region, Madras State, 19th century.

Accession No. 1602

PLATE 39

Length 153.5cm. Width 159.2cm.

Colour and technique:

Ground: white cotton. Black, red and blue; outlines black. The pictures are stencilled and the outlines freely painted by hand with the mordant for black. The background and some details of the pictures are painted with the mordant for red, and the cloth mordant-dyed. Some of the figures are coloured blue, which appears to be painted. The mordant-dyed black outlines have now softened to a brownish tone.

Shiva is depicted dancing against a pavilion background. He is three-eyed and four-armed; the upper right hand holds the drum (*damaru*) and cobra; the lower right, the flame (*agni*); the upper left, the deer (*mriga*), while the lower left arm is stretched across the body in *danda hasta* pose. The demon Mulayaka lies prostrate under Shiva's foot. To the right sits Brahma, four-headed; to the left, Vishnu. A small image of Parvati stands before Shiva, to the left. The border of the hanging is divided into small panels; those running along the top depict Shaivite scenes; the other sides are decorated with a mixture of Shaivite and Vaishnava subjects, and *Ramayana* scenes.

Six panels remain across the top of the cloth. From the left, the first depicts Shiva, holding Parvati in his arms, riding upon the bull Nandi. In the second, Shiva stands on a prostrate warrior and pierces him with a trident, while an attendant worships him. In the third, two sages are in conversation. In the fourth is an image of Bhairava; a dog stands behind him and an attendant worships him. In the fifth, two deities stand by a flowering plant. In the sixth panel is a large image of the *Shivalingam* resting in a *yoni*; an attendant lustrates the image.

To the left of the central panel, four small panels remain. The topmost contains an image of the *Matsyavatara* of Vishnu; the second contains a very native representation of *Shiva Ardhanarisvara*, the

manifestation in which Shiva appears as half-man, half-woman, symbolising the unity of the creative energy of Shiva; the figures abut upon the line but do not truly join.

Two of the four panels to the right of the central shrine contain incidents from the *Ramayana*. In the topmost a huge *rakshasa* warrior with many arms attacks one of the monkey princes. Below this is an image of Ravana, with many heads and arms. The third panel is damaged, and unidentifiable. The fourth contains an image of a Brahman in the attitude of discourse. He is depicted with three legs; no identification is known for this subject and it may be a mistake on the part of the painter. The fifth contains an image of a warrior, striding with a sword in his hand.

Five panels remain at the lower edge of the cloth. To the left is a lion wearing a crown. In the next panel is the *Narasimhavatara* of Vishnu. The third panel, which is larger, contains a combat scene from the *Ramayana*; two warriors fight with bows and arrows, and flying arrows fill the sky. The next panel, also a large one, depicts Lakshmana shooting from his car, his arrows filling the sky. His opponent Indrajit stumbles, with his head severed at the neck. The last panel, a small one, contains a formal pattern with two arrows, one of which has an eye, and may symbolise the poisoned darts dispatched by Ravana in revenge for the death of Indrajit.

62 TEMPLE CLOTH (*coil betat*): cotton, stencilled and painted. From Kalahasti region, Madras State, 19th century.

Accession No. 601

PLATE 40

Length 236.3cm. Width 297.3cm.

Colour and technique:

Ground: white cotton. Two reds, black, blue and yellow; outlines black and red. The outlines of the pictures are stencilled and painted with the mordant for black, those of the red areas being painted with the mordant for red. The reds and the black are mordant-dyed from painted mordants. The blue appears to be painted. The yellow, a deep ochre shade, is painted.

In the central panel Vishnu, with blue skin, rests upon the serpent Adishesha, here depicted with five heads. Two guardian deities stand in the side compartments of his shrine. A blue border filled with fish surrounds the central panel, symbolising the Cosmic Ocean.

The story of Draupadi and Kichak, from the *Virata Parva* of the *Mahabharata*, is illustrated in nine horizontal rows of pictorial friezes, filling the field of the cloth. Though the story is strongly dramatic and full of action, most of the incidents are represented by groups of characters seated or standing together discoursing upon the event. The characters are stock types, drawn from a set of stencils of highly formalised poses and *mudras* from Indian dance and drama. Each stencil may be used for all the similar characters in a given situation, the only variations being in the colour and pattern of the costume. As many of these details are applied by the mordant painter after the master-artist has completed his outline, they are often quite arbitrary, and identification of individual persons may be difficult without close knowledge of the story. This rigid formula was, however, easily understood by the worshippers in the temples, for it followed a convention known to all, whether or not they could read.

The series opens with the invocation to Ganesha, customary in all Hindu drama and poetry. He appears with attendants at the top left-hand corner of the first frieze, seated on his *vahana* the rat. The five Pandavas, royal brothers who are the heroes of the story, are seen in discourse with Draupadi, the wife whom they shared. The brothers were compelled by a vow of penance to spend thirteen years in exile from their kingdom, during which time they must not be recognised. In the next scene, they appear with Draupadi in their *rath*, with attendants. It is the kingdom of King Virata, seeking employment at his court in the guise of servants. They send away their attendants and proceed on foot.

In the first scene of the second row, Draupadi, tired, is carried by Arjuna, one of the brothers. They reach a *sama* tree, and decide to hide their conspicuous sacred weapons there, placing a corpse in

the branches to dissuade intruders from searching there. The five brothers are received into the service of the king: Yudhishtira as the adviser to King Virata, Bhima as a cook, Arjuna as a teacher of music and dancing, Nakula as a groom and Sahadeva as a cowherd. Draupadi becomes a waiting maid (*sairindhri*) in the household of Sudeshna the queen. The Pandavas and Draupadi would meet secretly at night to take counsel. One day, some wrestlers came to the court, and none could overthrow them. The king summoned his cook, known to be a powerful man, and Bhima slew them all; after this, none dared challenge him.

Kichak, commander of the army and brother of the queen, saw the new handmaiden and coveted her for her beauty, but Draupadi refused his advances. Kichak persuaded the queen to send the maid to his house on pretext of an errand to bring wine. Filled with apprehension, Draupadi prayed to the god Surya, who sent a demon (*rakshasa*) to protect her. When she reached Kichak's house he tried to take her by force, but the *rakshasa* flung him aside. Draupadi ran away, but Kichak followed, and complained of her to the king. That evening Draupadi went secretly to Bhima, and he formed a plan. He asked her to make an assignment with Kichak in a lonely hall in the palace. Bhima went before them and lay hidden, and when Kichak approached he leapt out to attack him, crushing and tearing him to death. When his body was found, it was believed to have been the work of a god or a demon.

Draupadi, however, is named by Kichak's relatives as the enticer who led him to his death. Believing her to be his mistress, they insist that she shall mount his funeral pyre and burn with him. This scene appears at the beginning of the eighth row. In the adjoining episode, Bhima again comes to save her, killing all the Kichakas with his bare hands. Their death is believed to be a further work of the gods, and in fear, King Virata ordered that Draupadi should not be allowed to return to the palace. But Draupadi, knowing that the period of exile for the Pandavas and herself was almost over, begged Queen Sudeshna to allow her to remain for thirteen days more.

Meanwhile, the kingdom of Virata is attacked by the Kurus, who are also the enemies of the Pandavas though the presence of the five brothers at Virata's court is unknown to them. Susarman attacked to capture the cattle, and the king, hearing of the loss of his herds, went forth to recapture them. The Pandavas, in the various disguises, join the forces of Virata, and defend the king from capture and defeat. Other forces of the Kurus attack further north, and Uttara, the young son of King Virata, is called upon to avert disaster there, but he has no charioteer. The series of illustrations on this temple cloth ends here, but another hanging of the set must almost certainly have been devoted to the episode where Arjuna acts as charioteer of Uttara and wins a noble victory for him.

63 TEMPLE CLOTH (*coil betai*): cotton, stencilled and painted. From Kalahasti region, Madras State, 19th century.

Accession No. 37

PLATE 41

Length 251.6cm. Width 371cm.

Colour and technique:

Ground: white cotton. Two reds, black, blue and yellow; outlines black and red. The outlines of the pictures are stencilled and painted with the mordant for black, those of the red areas being painted with the mordant for red. The reds and the black are mordant-dyed from painted mordants. The blue appears to be painted. The yellow, a deep ochre shade, is painted.

This temple hanging follows the same highly conventional style of narration as No. 62. The cloth illustrates the story of Abhimanyu and Sasirekha⁵ from the *Virata Parva* of the *Mahabharata*, but whereas No. 62 follows the classical form of the epic fairly closely, this example has many incidents which are special to South India. The Telugu inscriptions under the pictures summarise the events in popular style.

In the large central panel is a representation of the marriage of Abhimanyu and Sasirekha.

They sit together on low thrones in a richly decorated pavilion. Abhimanyu is represented with blue skin, for his mother is the sister of Krishna. Sasirekha wears a sari draped in South Indian style, and both are richly bejewelled.

The field is divided into nine pictorial friezes which relate the story. The customary invocation to Ganesha appears at the top left-hand corner of the cloth. The first frieze opens with a series of discussions between the wicked Sakuni and Balarama, the brother of Krishna, for the betrothal of Balarama's daughter Sasirekha to the son of Duryodhana, the king of the Kurus. Balarama first obtained the opinion of his wife, and then went to his brother. Krishna counselled against the proposal, but Balarama decided to proceed. The rituals of betrothal are performed, and Sakuni carries the *subha patrika*, the auspicious letter indicating the time of the marriage, to Duryodhana. Duryodhana sends *brahmins* to show the *subha patrika* to Subhadra, sister of Krishna and mistress of Arjuna, one of the Pandavas. She is grief-stricken, because her son Abhimanyu had been betrothed to Sasirekha in childhood, and the young couple were in love. Abhimanyu, in anger, orders his chariot.

The story is broken here for an episode of festivity at the court of Krishna, where his queens Rukmini and Satyabhama and his sixteen thousand mistresses praise his virtues as the slayer of evil beings, while dancers and musicians perform.

The main theme is resumed with the journey of Subhadra and her son through the forests, where Abhimanyu fights a fierce battle with the demon Ghatotkacha, who falls under his hand. His companions run in disorder to the demoness Hidimbi to tell her that her son is dead. She rushes to the scene, but when Subhadra comes forward and touches Ghatotkacha, he revives, for he has only been stunned, and he tries to resume the fight. But Hidimbi, who was a former mistress of Bhima, tells Ghatotkacha that Abhimanyu is his half-brother. Ghatotkacha, overjoyed, turns his supernatural powers to help Abhimanyu, and carries him with his mother to the Raivata hill. Ghatotkacha then flies to Krishna's palace at Dvarka, to tell him of the events, and with his agreement, carries Sasirekha secretly to the Raivata hill, where he arranges the holy fire for her marriage with Abhimanyu. Krishna comes to the hill with the gods Brahma and Indra and the Lords of the Eight Regions (*ashtadikpalaka*), and the marriage is performed with fitting ceremony.

Meanwhile Lakshmana, the son of Duryodhana, arrives at the palace of Balarama for his expected wedding. Ghatotkacha uses his magic powers to assume the form of Sasirekha. While seated in the marriage *pandal* together, Lakshmana tries to steal a glimpse of his bride, but in place of the lady he sees a fierce tiger, Ghatotkacha showing this form to Lakshmana alone. Frightened, he shouts, "I don't want this marriage."

A messenger arrives from the Raivata hill to inform Balarama that his daughter has been married to Abhimanyu. Balarama goes to Krishna in anger, but is persuaded to accept the marriage, and due respect is paid to King Duryodhana and his son in explaining that Sasirekha is already married. Balarama and his wife then arrange for further ceremonies of the marriage of their daughter with Abhimanyu, depicted in the large central panel of the cloth.

64 TEMPLE-HANGING: cotton, stencilled and painted. From Madras State, 20th century (first half).

Accession No. 970

PLATE 42

Length 255cm. Width 444.7cm. (Width of the left-hand panels, 343.2cm.)
(Width of the right-hand panel, 101.5cm.)

Colour and technique:

Ground: unbleached cotton. Black, red, yellow, blue and two greens; outlines, black. The outlines are stencilled and painted with black. The colours are all painted in flat tones, except on the pillars of the shrine and on the image of Ganesha, where the blue has been shaded.

In the centre is an image of the goddess Amba, standing on a lotus *pitha* with a lotus flower in her right hand, and surrounded by a richly decorated torana. Supported by a flowered cushion, the goddess rides on the back of a *hamsa*, represented stylistically, with a richly decorated tail in which are 'eye feathers' normally associated with the peacock. Amba is a form of Parvati, in her aspect as a gracious mother-goddess, and is sometimes associated with a peacock. The image and its carrier (*vahana*) are depicted as they would be carried in procession at festivals. They are flanked by tall slim columns, each of which has a bracket with a lamp. To the right of the image is an inscription in Tamil which reads: *Ambal amsa vahana derisanam*. "Amba on the swan *vahana*, gives audience".

To the left is an image of Ganesha, four-armed, holding the noose (*pasha*) and disc (*chakra*) in his upper hands; the lower left hand is in *abhaya mudra* and the lower right holds a sweetmeat (*modaka*) which he samples with his trunk. He rides upon his *vahana*, the rat, depicted here with bovine features. The cloth has a broad border of *hamsas* bearing leaf-scrolls in their beaks, interspersed with floral ornament. The right-hand panel is from another cloth, and has been sewn on as a repair. The borders and the architectural details are identical. The image is Chandikeshvara, a guardian figure in the South Indian temple, standing on a lotus *pitha*, his hands in *anjali mudra*. Above him is an inscription in Tamil: *Chandikeshvarar*.

65 TEMPLE-HANGING (*coil-belai*): cotton, stencilled and painted. Signed by the artist, J. Lakshmaian. Made at the Pilot Training Centre, Kalahasti, Northern Madras State, about 1958.

Accession No. 850

PLATE 43

Length 256.7cm. Width 366cm.

Colour and technique:

Ground: fine white cotton. Black, brown, yellow, blue and green. The outlines are stencilled and painted by hand with black; the brown, yellow and blue are painted by hand. The green is obtained by over-painting the yellow on the blue. Chemical dyes are used.

The cloth is the first of a series illustrating in sequence the *Ramayana*. The central panel depicts Sita Kalyanam, the marriage of Rama and Sita. They sit together on a throne, attended by Rama's three brothers. The first part of the epic, from the birth of Rama to the winning of his bride, is illustrated in small panels arranged in eight horizontal rows, each with a commentary in Telegu script. Opening with an invocation to Ganesha, in the Hindu tradition, the artist then depicts the deities, led by Shiva, standing in supplication before Vishnu, who rests upon the serpent Adishesha. Vishnu consents to be born as a son to King Dasaratha, in answer to his prayer for progeny, and in this incarnation to rid the gods and mankind from the *rakshasas* who molest them. Much of the early part of the *Ramayana* is in the form of discourse between characters, and the artist has chosen this as the style of his illustrations, with only a few scenes of real action. The characters, both gods and men, are depicted stylistically in scenes of conversation, using the *mudras* of South Indian dance and drama.

The episodes included are the *yaga* performed by King Dasaratha in his supplication to the gods; the joy of his three queens when in due course they conceive; the birth of his four sons, Rama to Kausalya the Queen Eminent, Bharata to Kaikeyi and the twins Lakshmana and Satrughna to Sumitra; the arrival of the sage Visvamitra, who had been a great warrior before attaining the state of *brahmarishi*; his request that Rama should come to the Dandaka forest to rid the *rishis* of the *rakshasas* Maricha and Subahu who were polluting their sacrifices; the departure of Rama and Lakshmana with the sage; Rama's first encounter with the *rakshasa*; the redemption of Ahalya, cursed for her infidelity by her husband the sage Gautama until Rama should come to absolve her, and Ravana the king of the *rakshasa* in discourse with his ministers. The last group of scenes depict Rama's wooing of Sita. Curiously, the breaking of the bow of Shiva, the test of power and integrity undergone by Rama before winning Sita's hand is not shown, but their courtship, one of the most lyrical passages in the epic, is beautifully depicted.

Rama and Sita appear four times, approaching a tree; firstly with hands outstretched, then with fingertips meeting; then with Sita's hand placed over Rama's; and lastly with hands clasped. The sage Visvamitra, seated to the right, raises his hand in the gesture denoting that he is making a discourse on the scene. The cloth is completed with a small scene depicting the humbling of the pride of Parashurama, an incident which takes place on Rama's journey back to Ayodhya with his bride.

The inscription of the cloth is placed at the beginning, above the invocation to Ganesha, and is written in English: "Drawn by J. Lakshmaian, Chief Artist, Pilot Centre Training School, Kalahasti". The artist's signature appears a second time, in English, at the end of the sixth line of the Telugu captions, apparently inserted to fill a small gap in the calligraphy.

66 CANOPY: cotton, partly stencilled and partly printed, mordant-dyed and painted. From Burhanpur, Khandesh. Early 18th century.

Accession No. 356

PLATE 44 and COLOUR PLATE X

Length 254.2cm. Width 216.6cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, two blues, two greens and yellow; outlines, black and red. The outlines of the images are stencilled and painted with the mordant for black, those of the red passages being painted with the mordant for red. The outlines of the borders, and much of the floral ornament, are printed with the mordants for black and red. The print-blocks are very finely cut, and very skilfully combined with the stencilled drawing. Print-blocks are also used for the small patterns which decorate the dresses of the girls, and in some places over-printing occurs where the craftsman failed to mask the edge of the pattern. The reds and the violet are mordant-dyed from painted mordants. The blues, which are unusually light in tone, are resist-dyed with indigo. The greens are achieved by over-painting with yellow on the two tones of blue. The yellow is painted.

The central feature of the design is a lotus-medallion of a type associated with the centres of temple-domes in Gujarat and Rajasthan, where it is known as *shatadal* (lit., 'hundred-petalled'). The same type of lotus also occurs as an architectural motif in Khandesh. The rest of the field is divided into scenes depicting the worship of Brahma, Shiva, Vishnu and Krishna. The main scene, at one end of the cloth, depicts Krishna as Venugopala attended by four *gopis*. At the opposite end, Brahma is depicted four-armed, four-faced and beardless, seated on a lotus throne, attended on his right by *devas*, and on his left by Shaivite ascetics. On a third side, Shiva, seated on a lotus-pedestal, is shown four-armed: in the lower right arm he holds his consort, Parvati; the lower left hand is held in the gesture, slightly distorted, of *abhaya mudra*; in the upper left hand he holds both *damaru* and *mriga*, the latter being in the unconventional form of a black-buck instead of a deer. He is attended by *devas* and *brahmans*. On the fourth side, Vishnu is depicted with his consorts Bhu Devi and Sri Devi, who are depicted to resemble *gopis*. He is attended by Shaivite ascetics. The field is filled with birds and flowering plants.

The design includes mixed features of North and South Indian art. Conspicuous southern features include the rendering of Vishnu in the style of a Chera bronze; the *nagaswaram* flute played by Krishna; and the frequent appearance of the bird which is a cross between *hamsa* and peacock. The *gandharva*, on the other hand, and most of the parrot-like birds, are closer to the conventions of Gujarati art. The lotus-medallion is most characteristic of Gujarat temples, mosques and tombs, but it also appears in sculptured and painted decoration on buildings at Burhanpur in the North Deccan. Burhanpur, in the seventeenth and early eighteenth century, was a logical meeting-point for northern and southern influences, and after Golconda and the Madras coast it was regarded as the source of the best cotton-paintings. In view of the many parallels of technique and floral treatment between this cloth and the tent-hangings and girdles independently attributed to Burhanpur, we have little hesitation in attributing this and the next piece to the Burhanpur school (see pages 24 to 25). A fragment of another cloth repeating part of the subject-matter is preserved in the Museum of Fine Arts, Boston, U.S.A., (Acc. No.

31.196). For comparison with contemporary Deccani Painting, see especially Jagdish Mittal, *Andhra Paintings of the Ramayana*, Hyderabad, 1969.

67 CANOPY: cotton, stencilled, painted and mordant-dyed. From Burhanpur, Khandesh, Early 18th century.

Accession No. 1001

PLATE 45

Length 213cm. Width 190.6cm.

Colour and technique:

Ground: fine white cotton. Two reds, violet, blue, two greens and yellow; outlines, black and red. The outlines were stencilled and painted by hand with the mordant for black, those of the red passages being painted with the mordant for red. The reds and the violet are mordant-dyed from painted mordants. The blue is resist-dyed with indigo. The two tones of green are over-painted on the blue, using a green and a yellow. The yellow is painted.

The central feature of the design is a circular medallion around which are depicted scenes from the *Bhagavata Purana* and *Rasa Lila*. Each scene takes place beside the River Jamuna, and the river is represented in each corner, providing a focal point for each episode, and a linking element in the design. In the first corner Krishna, lightly disguised, performs the woman's task of milking the cows in order to gain access to Radha. The river is filled with fish, among which is a turtle in the form symbolic, giving the river dual significance as the Cosmic Ocean. Vishnu is depicted in the water in his fish (*matsya*) incarnation, but his image is partly obliterated by a patched hole in the cloth. In Vishnu's right hand is a scroll representing the *Vedas*, stolen from Brahma while he slept, which Vishnu plunged into the ocean to rescue. The second corner-scene depicts Krishna carrying a *vina* on his shoulder, accompanied by two *gopas* carrying herdsman's staffs. The third corner-scene illustrates the story of Krishna stealing the clothes of the *gopis* as they bathed in the river; he sits laughing in a tree, with their garments tied to the branches. The river here contains a turtle naturalistically drawn. In the fourth corner, Radha and Krishna are depicted under a flowering tree attended by four *gopis*. The four scenes are skilfully linked with flora and fauna. The border, similarly filled, is set between bands of double-chevron pattern. The cloth has been badly holed and torn and is crudely patched with fragments of other materials.

This cotton painting is clearly from the same school as the previous one. The reasons for attributing it to Burhanpur in Khandesh are discussed in that context and at pages 24 to 25. This piece seems to be the later one of the two.

68 TEMPLE-HANGING (*pichhawai*): cotton, painted, mordant-dyed and resist-dyed. Made for the shrine of a Vaishnava temple of the Vallabhacharya sect. From Rajasthan, early 19th century.

Accession No. 139

PLATE 46

Length 188.7cm. Width 185.5cm.

Colour and technique:

Ground: fine white cotton. Three reds, two violets, blue, three greens, yellow and flesh tints; outlines, black and red. The reds and the violets are mordant-dyed from painted mordants. The blue, including the areas for the darkest green, is resist-dyed in indigo. Green is over-painted on the indigo for dark green. The two lighter greens are painted. The outlines of the border of floral ornament are printed with the mordants for black and red, though the colouring of the border is executed by hand.

The hanging depicts four *gopis* searching for Krishna under a flowering tree which grows from a low mound of scale-like rocks. Below the main panel are two bands, the upper one depicting cows and cowherds; the lower one, a strip of water filled with turtles, fish and lotus plants, representing the River Jamuna. The *gopis* are all drawn from the same stencil, the objects they hold having been added separate-



*Detail from a canopy, painted and printed cotton.
From Burhanpur, Khandesh, early 18th century.
(No. 66)*

ly. Monkeys sit in the tree eating the fruits; squirrels leap up the trunk and among the branches, and there are many birds including peacocks, parrots and a turkey-cock. The broad border is filled with a leaf-stem bearing large red full-blown flowers. The main decorative theme derives from the episode in the *Bhagavata Purana* where the girls search the forest, asking each tree, flower and animal where they may find their Lord Krishna, who has hidden to tease them.

69 TEMPLE-HANGING (*pichhavar*): cotton, partly stencilled and partly block-printed, mordant-dyed and painted. Made by a Vaishnava temple. From Western India (Gujarat), 19th century.

Accession No. 1106

PLATE 47

Length 227.8cm. Width 246.5cm.

Colour and technique:

Ground: white cotton. Two reds, black, violet, green and yellow; outlines, black. The outlines of the figures are stencilled and painted with the mordant for black. The outlines of the borders, the *buti* of the field, and the patterns on the costumes are block-printed with the mordant for black. The reds and the violet are mordant-dyed from painted and printed mordants. The green and the yellow are painted, and are pale dull tones from fugitive vegetable dyes. The printed patterns on the costumes are from the same blocks as are used on certain traditional printed cotton *saris* in Gujarat. The mordant-dyed reds and violet are the soft dull tones typical of the same class of printing.

The cloth depicts four *gopis*, two at each side facing the centre, and holding (from left to right): (1) lotus flower; (2) fan and flask; (3) peacock-feather fly-whisk and wine-cup; (4) yak-tail fly-whisk (*chauri*). Above them are two flying *gandharvas*. In the centre of the field is a peacock, rather naively drawn. A pair of parrots is placed between the *gandharvas*, and a single bird over the left-hand pair of *gopis*. The field is printed with a diapered ground of small naturalistic *buti*. The main border contains formal floral ornament, in contrast to the naturalistic springs of the field.

The figures of the *gopis* are derived from sophisticated Rajasthani mural painting, but the flower treatment and the style of workmanship are provincial. This hanging was probably made in one of the smaller manufacturing centres of Gujarat.

70 PART OF A TEMPLE-HANGING (*pachedi*): cotton, block-printed, painted and mordant-dyed. From Gujarat (Ahmedabad region). Precise date unrecorded, probably 19th century.

Accession No. 1211

PLATE 49

Length 92.8cm. Width 195.7cm.

Colour and technique:

Ground: white cotton. Black and red. The outlines are block-printed with the mordant for black, and small details added by hand-painting. The mordant for red was applied by painting with a brush and with the fingers, appearing as a background colour and on details of the images. The cloth is mordant-dyed, and the ground has taken a warm tint from the dye-bath.

The cloth is a section of a large hanging, the left side of which was the original edge. The central vertical line of the design ran through the image of the Mata seated on Mount Kailasa, in the two lower bands. The fragment has four bands of images separated by rows of small *hamsa*. The upper band is centred on a small seated image of Ganesha, flanked by *chauri*-bearers and *gopis* carrying *lotas* of butter-milk on their heads. Next to them, on the left, is a monkey riding a war chariot drawn by serpents over the water, symbolised by two fishes, the subject apparently being complied from a set of blocks illustrating the Battle of Lanka from the *Ramayana*. Two unrelated subjects follow, a warrior on horseback and an elephant with two riders. The second band is centred on an image of Krishna playing the flute, flanked

by a repeat of the *chauri*-bearers and the *gopis*; further to the left are two warriors on horseback, a tree and a wild boar, and a pool filled with fish.

The third band is centred on an image of the Mata, seated, a dignified figure with many arms. A buffalo approaches from the left, from the neck of which comes a demon with sword in hand. Behind walks the *bhava* holding the cup for the sacrificial blood, followed by musicians. At the extreme left of the row is the Mata riding on a lion, from the mouth of which the upper part of the head of an elephant has been added by hand. This is a naive representation of the *gajasimha*, symbolic of supreme strength. A deer, and a small seated image of the Mata. The cloth is seamed and repaired near this point and the sequence is broken.

The fourth row is centred on a representation of Mount Kailasa, so placed that the large image of the Mata above appears enthroned on it. To the left are an image of Rama drawing his bow; four seated figures (one of whom is four-armed), and a dancer bearing a flower. The cloth is torn at the right-hand end and the images of the Mata there are incomplete.

Old specimens of this school of cotton painting are extremely rare, owing to the superstitious customs which compelled the users to destroy them after their religious function was served.

71 TEMPLE-HANGING (*pachedi*): cotton, block-printed, mordant-dyed and painted. Made in Ahmedabad city, 20th century (first half).

Accession No. 744

PLATE 50

Length 123.4cm. Width 250.2cm.

Colour and technique:

Ground: white cotton. Black, red, yellow and grey. The motifs are block-printed with the mordant for black, details being added by hand. Costumes and decorations are painted with the mordant for red, freely applied using sticks and the fingers. After mordant-dyeing, final details are painted with yellow and grey, using fugitive dyes which have not always survived.

The hanging depicts a shrine to the Mata and the sacrifice of a buffalo, flanked by seven frieze depicting processions of deities, men and women and animals, who approach the shrine from each side. In the centre, the Mata is depicted four-armed, holding a sword, spear and shield, seated on a buffalo, and enshrined in a pavilion. At each side in separate compartments of the shrine are images of the Mata enthroned. Outside, to the left, a buffalo is sacrificed; the beast lies on its back on a low altar, while two men hold its legs and a third holds the sacrificial knife and hands the blood-cup to the *bhava*. A procession of musicians approaches playing the drum, cymbals and trumpets.

In the centre of the topmost frieze is Ganesha, flanked by processions of women bearing flowers. The second frieze is also a procession of women bearing flowers, but is printed from a set of smaller print-blocks. The third frieze is a procession of horsemen. In the fourth, a man holding a cup of blood stands to the left of the shrine. A horseman wearing a plumed crown approaches, flanked by two cobras. A woman follows, riding up a camel and holding a blood cup. Four women approach holding flowers; they are printed from the same block as the women in the first frieze, but a crown with a peacock plume has been added to each one. To the right of the shrine is a curious scene of a man standing upon a low altar, decapitated, and holding his head upon a salver. A man and a woman stand to the left with their arms raised. Four women approach from the right, they are again printed from the same block as the first row, but now crowns have been placed on their heads and sacrificial daggers in their hands. Behind them are two representations of the Mata, seated. The fifth frieze contains, to the left, the buffalo sacrifice already described. To the right of the shrine, a procession of horsemen, crowned and bearing spears, approach the seated image of the Mata. The sixth and seventh friezes repeat the procession of women. This piece represents a stage when such hangings were still being made exclusively for ritual use.

72 TEMPLE-HANGING (*pachedi*): cotton, block-printed and painted. Made in Ahmedabad city, about 1950.

Accession No. 849

PLATE 51

Length 371cm. Width 135.5cm.

Colour and technique:

Ground: white cotton. Colours, black and red. The motifs are block-printed in black, details being added by hand with black. The ground, and the details of the pattern, are painted with red, using a stick and the fingers. Though the older craftsmen at this period still followed the methods of mordant-dyeing, the dyes were usually augmented by commercial dye-stuffs, notably alizarin.

The hanging depicts the sacrifice of a buffalo at a shrine to the Mata, and a vision of a buffalo demon. Surrounding the shrine are friezes of deities, legendary creatures, men, women and animals. Within the central shrine the Mata is depicted striding across a mountain. She is eighteen-armed, and each hand holds a weapon or attribute, or a *mudra* of menacing form. At each side are smaller representations of the Mata, six-armed and of more benign aspect, enthroned. From the left, a garlanded buffalo is led to the shrine for sacrifice and the *bhuva* approaches the Mata offering a blood-cup. Above, directly facing the main image of the Mata, is a large representation of a garlanded buffalo, with its severed head below. Emerging from the open neck of the beast is a man of demoniac form, holding a sword aloft over his head.

The rest of the field is divided into horizontal bands, each printed with deities, figures and animals from a large set of print-blocks which are ingeniously combined in different contexts. Four different images of the Mata occur, but most of the scenes are associated with the Krishna legend, interspersed with unrelated figures of horsemen, elephant riders, Europeans, and various animals and birds. In the topmost band, to the left of the shrine is an image of Ganesha. From each side, processions of girls approach, carrying *lotas* on their heads. At the extreme right-hand end of the second band is an image of Krishna Venugopala superimposed on an image of a serpent, the combination of the two blocks representing Krishna Kaliya. At the left-hand end of the third band is an illustration of the legend of Shravan, who carries his two blind parents on a pilgrimage. The right-hand end includes the *Ramayana* episode of the golden deer desired by Sita, shown grazing and lifting its head to attract the attention of the hunters. Rama and Lakshmana approach, followed by two images of Hanuman, who does not actually enter the story at this point but is depicted because he is a favourite character in the epic. At the far end, Sita stands before Ravana in a pavilion.

The sixth band contains, on the left side, a group of fish in a river; a warrior on horseback; and two images of the Mata, riding first on a cock and then on a lion. On the right-hand side is the legend Gajamoksha, where Vishnu rides upon Garuda to rescue the elephant fighting with the serpent in a pool. Adjoining this is a curious figure seated on a chair, composed of three superimposed print-blocks of human beings, one of whom ejects a broad stream of water from his mouth. The frieze is completed with the *kurma* and the *matsya avatars* of Vishnu, and the figure of a European in seventeenth century costume. The seventh band included six prints of the Mata and an image of Krishna Venugopala. The eighth band includes Europeans on horseback, wearing turbans and seventeenth century doublets and knee breeches, before each of whom walks a European in nineteenth century military dress carrying a rifle.

73 SAMPLE CLOTH: cotton, block-printed with impressions taken from print-blocks used by the *vaghars* of Ahmedabad in making temple hangings. Made for the Calico Museum about 1950.

Accession No. 163

Length 93.7cm. Width 139.8cm.

Colour and technique:

Ground: unbleached cotton. Block-printed with black, using a commercial dye.

The *vagharis* of Ahmedabad, in printing the temple cloths used by the pastoral tribes of the area, introduce motifs of animals and birds among representations of the deities. Each motif is from a separate wood-block. This sample cloth contains imprints from some of the animal and bird blocks, interspersed with flowers.

74 CANOPY: cotton, partly stencilled, partly block-printed, mordant-dyed and painted. From Kathiawar, 18th/19th century.

Accession No. 745

PLATE 48

Length 254.5cm. Width 154.2cm.

Colour and technique:

Ground: white cotton. Three reds, black, three violets, blue, two greens and yellow; outlines, black. The outlines are stencilled and painted with the mordant for black. Many of the patterns decorating the costumes and the backgrounds of the shrines are printed, from quite roughly cut blocks, using masks around the images and temples. Many of these patterns are printed in some form of resist-paste, over which the mordant has been brushed to leave the finished pattern reserved in white. In several of the shrines, the resist-paste pattern is printed across both deity and background, and finally finished with the mordants for two separate colours. The reds and the violets are the predominating tones in the colour scheme, and are mordant-dyed from printed and painted mordants. The blue, green and yellow are painted.

The subject of the canopy is the great temple dedicated to Krishna at Dvarka. The temple is depicted in the centre, surrounded by its shrines which are contained within a walled boundary with two entrance gates. Outside the precincts are other small shrines and tanks which line the river and shore. The river is represented as a band of water running down the left edge, filled with fish. Most of the shrines are identified by inscriptions in *devanagari*, which was used in Gujarat for sacred writings, but many of the inscriptions are corrupt. In the shrine under the main *shukhara* of the temple is Krishna as Lord of Dvarka. Worshippers are bringing offerings. A smaller temple containing the goddess is depicted upside down in relation to the main temple, balancing the symmetry of the central group of shrines. Shrines within the enclosure include one to Yashoda, foster-mother of Krishna, and another to Vasudeva, his true father. The shrines outside the enclosure include one to Ganesha and others to Shiva, Brahma and Rukmini. Along the right side of the canopy is a conventional representation of the river estuary and the sea shore, lined with other shrines.

The canopy may have been brought to Dvarka as an offering by a pilgrim. It does not appear to have been composed with first-hand knowledge of the site. The style is folkish, with many parallels in pigment painting (for example, Acc. No. 1095, to be published in Volume 3 of this series). The survival of a specimen of the true cotton-painting technique is rare in Kathiawar, but since there was known to have been a local school of such work at Diu until the mid-nineteenth century, it is possible that this piece came from that area.

VII. FINE COTTONS AND MUSLINS

(a) *Dress pieces, 18th to 19th Century*

The indigenous costume of the greater part of India is the draped cloth—the *sari* and *dopatta*, the *dhoti* and *chadar*, and the elaborately wound *pagri* or turban cloth. This dress is eminently suited to the climate, being cool in wear and very easy to launder. The need for frequent—even daily—washing of the garments has undoubtedly influenced the Indians' preference for fast dyes, so that even today, in localities where traditional costume is still worn, the ancient mordant-dyed colours black and red, and the well-proved indigo blue, are still favoured for ordinary wear. For festive occasions, both religious and secular, it was traditional in India to wear new garments, and in festival dress and court costume, there was full play for the enjoyment of all the richness of colour which vegetable and mineral dye-stuffs could provide, with less concern for their long-term fastness. The patterns were often augmented by gold and silver, applied to the finished cloth by painting or printing with gum, as an adhesive for gold and silver leaf; this decoration, of course, completely precluded washing.

Made-up garments were in ancient times worn only in the colder regions of the north, but after the establishment of the Mughal empire in the sixteenth century, the fashion gradually spread over India, reaching as far south as the Deccan. India has always had a gift for accepting and adapting whatever she desires from an alien culture, and the somewhat uncomfortable tight-bodied coat (*jama*) and trousers (*paijama*) of padded gold brocade and heavy silk became completely transformed—the *jama* in light, semi-transparent delicately patterned cotton, and the *paijama* in fine silk or the cooler *mashru* to form a practical under-garment and a glow of luminous colour under the coat. No complete garments, and very few fragments, have survived from earlier than the eighteenth century, but evidence for the beauty and grace of the costume is most vividly expressed in both Mughal and Deccani miniature painting of the seventeenth and eighteenth centuries. In the Shah Jahan period, when Mughal painting reached its greatest technical skill, it is possible to recognise even the type of fabric quite clearly. A portrait of Shah Jahan (1628-1658 A.D.) in the Victoria and Albert Museum (Acc. No. I. M. 112-1921) depicts him wearing a *jama* of white muslin with finely embroidered floral borders, over *paijama* of flowered satin *mashru*. Just as in Europe, the earliest fabric-printing set out to emulate the much-desired brocades and velvets, so in India it appears that the printed fabrics made for costume tended to derive their designs from the clear precise forms of woven patterns, rather than from the free technique of the palampores and tent-hangings of painted cotton. The most

distinctive motif, the *buta*, is a flowering plant drawn with close observation of natural growth, but designed within a carefully controlled "invisible contour" of a subtle curve with a gently curling tip; this basic form is variously described in different parts of India, but the two most usual names are the "cone" or the "mango", both of which in nature have this form.¹ A study of the *buta* motif, both in this section and in the nineteenth to twentieth century group (pages 100 to 109) will reveal that in later work, the formula ultimately dominates the motif completely, and the plant becomes simply a decorative floral pattern within a stereotyped shape.

The earliest garment-pieces in the collections are fragments dating from the late eighteenth century, and include fine patterned cottons (Nos. 75 to 90, Plates 52 to 58) and fine muslins (Nos. 91 to 99, Plates 59 and 60). Many are from Rajasthan, where the courts, retaining semi-independence under Mughal suzerainty, adopted Mughal fashions with a particularly graceful and individual style. The museum collection of costume includes a fine *jama* from Rajasthan (Acc. No. 692), discussed in Volume 4 of this series dating from the late eighteenth or early nineteenth century, and made of fine muslin of this type, printed with colours and gold.

One of the most distinctive features of Mughal dress was the girdle (*patka*) (Nos. 75 to 80, Plates 52 to 54). Tied tightly around the waist of the *jama*, it was usually several metres in length, wound many times round the body and tied in a knot which displayed two long and finely decorated ends. The dagger or the *katar* was often worn thrust into its folds, thus partly concealed but ready to hand if required for close combat, or the kill at the hunt. A traditional ceremonial gift in India is a piece of fine raiment,² and with the growing popularity of made-up garments this became increasingly difficult to effect spontaneously. The *patka*, retaining its traditional form as a piece of fine cloth, was eminently suited for presentation which partly accounts for the fine craftsmanship often lavished upon these pieces, and the care with which they were obviously treasured. The Victoria and Albert Museum, London, has a collection of painted cotton *patka* of even earlier date than those catalogued here. The Calico collections include many other examples of fine brocade, or richly embroidered. In many instances, the *patka* bear *toshkhana* seals or other inventory marks not normally applied to garments, but reserved for the permanent collections of durbar-hangings, tent-hangings, carpets and similar pieces at the court. The earliest painted *patka* discussed here (Nos. 75 and 76, Plates 52A and 52B) were made at Burhanpur during the eighteenth century, and have the qualities already noted of this school, of fine drawing and design, and wood-cut blocks so skilfully carved that it required a trained eye to distinguish the engraved line from the hand-painted one (see pages 24 to 25). No. 77, Plate 53A, from Rajasthan, is also of a high standard of craftsmanship, and the proximity to Burhanpur suggests some direct influence, at least in southern and eastern Rajasthan. Nos. 78 and 79, Plates 53B and 53A, which are of nineteenth century date show the gradual decline of spontaneous grace towards a skilful formula, and No. 80, Plate 54B, a pigment-painting with over-printing in gold, shows the light and purely decorative style which dominated all Indian court textiles by the mid nineteenth century.

75 GIRDLE (*paika*): cotton, partly stencilled and partly block-printed, painted, mordant-dyed and resist-dyed. Probably from Burhanpur, Khandesh, 18th century.

Accession No. 694

PLATE 52A

Length 264.3cm. Width 65.3cm.

Colour and technique:

Ground: fine white cotton. Two reds, green and yellow; outlines black and red. The outlines of the *buta* are stencilled and painted with the mordant for black, those of the red flowers being painted with the mordant for red. The outline of the border is printed with the same mordants. The shading of the red flowers is painted by hand with the mordants for two tones of red. The leaves are resist-dyed in indigo (evidence of slight cracking of the wax appears in the borders). The green is obtained by over-painting yellow on the indigo. The yellow is painted.

The end-panels are filled with seven flowering plants with long pointed leaves. The red flower grows on a long neck from a small bell-shaped calyx; the centre petals curl inward and the outer petals downward. The panels are framed with narrow borders which are repeated as side-borders along the length of the cloth. These are filled with continuous floral stems bearing pointed leaves and conventional yellow flowers which are similar in form to a full-blown carnation. The borders are bounded by narrow bands of chequers outlined with black, and coloured alternately red and white.

The work is a careful combination of printing and painting. Evidence of the stencilled outline is visible on the border *buta* where the spacing of leaves and petals varies slightly in various plants, and in one instance the sepals of a calyx fall below, instead of above, the adjoining leaf. By contrast, the outline of the border is printed. Though the block has been skilfully placed, it is just possible to see where it joins, and any small idiosyncrasies are repeated on each imprint of the block.

76 GIRDLE (*paika*): cotton, block-printed, painted, mordant-dyed and resist-dyed. Probably from Burhanpur, Khandesh, 18th/19th century.

Accession No. 273

PLATE 52B

Length 248cm. Width 61cm.

Colour and technique:

Ground: fine white cotton. Violet, green and yellow; outlines, black. The outlines are printed with the mordant for black. The flowers are painted by hand with the mordant for violet, and the cloth mordant-dyed. The leaves are resist-dyed in indigo, and over-painted with yellow for green (a few spots where the indigo failed to penetrate, due to blots of the resist-wax, show the pure yellow used for the over-painting). Yellow was also painted at the centres of the flowers. The fabric has rotted away on a few of the violet-coloured flowers, due to deterioration of the iron mordant.

The end-panels are filled with seven flowering plants with long tapering leaves and clusters of small round violet-coloured flowers. The flower clusters bend gracefully to the left. The panels are framed with narrow borders which are repeated as side borders along the length of the cloth. These are filled with continuous leafstems bearing a formal flower with six pointed petals within each scroll. The borders are edged with narrow bands of small red quatrefoils within cusped hexagons, on a green ground. The ends of the girdle are finished with a stitched fringe of twisted silver-gilt thread. The flowering plants of the main border, and each repeat of the creeper, are printed from blocks so accurately cut that the line appears painted.

The use of print-blocks is confirmed by the small double-break at the tip of the lower left-hand leaf of each plant, which reappears on each repeat of the pattern.

77 GIRDLE (*patka*): cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan, 18th/19th century.

Accession No. 23

PLATE 53A

Length 254cm. Width 47.8cm.

Colour and technique:

Ground: fine white cotton. Two reds, two violets, green and yellow; outlines, black and red. The outlines of the *buta* and the borders are printed with the mordant for black, those of the red flowers being printed with the mordant for red. The shading of the poppy petals is hand-painted with two tones of the mordant for red. The violet-coloured flowers are similarly painted with the mordant for two tones of violet. The leaves are resist-dyed in indigo and over-painted for green (faint traces of indigo can be seen where cracking has occurred in the wax resist). The centres of the flowers are painted yellow.

The end-panels are filled with eight flowering plants, enclosed within narrow guard-borders of leaf arabesque bearing red quatrefoil flowers. The plants in each panel are arranged in two groups; four poppy plants, graceful and naturalistic in design, and four plants with slightly curled pointed leaves and violet-coloured flowers with outcurling petals. The side-borders extend along the entire length of the cloth. The two sides are designed separately to correspond with the flowers in the end-panels, and one border contains an undulating stem bearing leaves and flowers of the poppy, while the other has curling pointed leaves and violet-coloured flowers. Both side-borders are set between narrow guard-borders of small leaves, set diagonally between narrow lines of green. At each corner of the girdle, the guard-borders of the side-borders cross those of the end-panels, forming rectangular corner-compartments, each of which contains an additional repeat of a flowering-plant of the border.

At one end of the cloth are imprints of two small seals bearing personal names, but undated. These are probably inventory marks.

78 GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan (probably Sanganer), 19th century.

Accession No. 504

PLATE 53B

Length 208.3cm. Width 64.4cm.

Colour and technique:

Ground: fine white cotton. Two violets and two greens; outlines black. The outlines of the *buta* and the borders are printed with the mordant for black. The flowers are in two shades of violet, mordant-dyed from hand-painted mordants. The leaves are resist-dyed in indigo and over-painted for dark green. The ground of the border is painted light green.

The end-panels are filled with iris plants in full flower, each with three blossoms. The plants grow from tiny stump-like roots. The panels are framed with narrow borders, which also extend as side-borders along the length of the cloth, decorated with highly conventional iris plants set within ogee motifs, and enclosed between narrow guard-borders of chevron design.

The print-blocks for the outlines of the iris plants in the end-panels are well drawn and finely cut, combining vigour with naturalism in a well-controlled contour. The design of the border, by comparison with earlier examples, is conventional. The ends of the *patka* are finished with a narrow stitched fringe of silk.

79 GIRDLE (*patka*): cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan, 19th century.

Accession No. 272

PLATE 54A

Length 243cm. Width 63.4cm.

Colour and technique:

Ground: fine white cotton. Two reds and two greens; outlines, black and red. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red. The shaded petals of the flowers are mordant-dyed in two tones of red from hand-painted mordants. The leaves are resut-dyed in indigo, and over-painted for dark green. The ground of the border is painted light green.

The end-panels are filled with eight flowering plants, growing from tiny rootlets. Each plant has sprays of small pointed leaflets, and two large red flowers with curled petals which spread fan-wise. A bud at the top of the plant droops to the left to give the plants the form of the traditional mango *buta*. The panels are framed with narrow borders which also extend along the length of the cloth, containing an undulating leaf stem with small leaves, flowers and buds of the same type as the plants in the end-panels.

The cutting of the outline blocks is refined and sensitive, but the *buta*, though gracefully designed, has lost the naturalism of earlier work and is purely conventional. The design of the floral-creeper border has a tendency to over-crowding. The indigo-dyeing is far less carefully controlled than in the examples formerly discussed; the wax has been rather heavily applied in the border and the leaves are somewhat thicker than in the original printed outline.

80 GIRDLE (patka): cotton, painted with pigment colours and over-printed with gold. Late Mughal style. From Rajasthan (possibly Jaipur), 19th century.

Accession No. 353

PLATE 54B

Length 310.2cm. Width 55.5cm.

Colour and technique:

Ground: fine white cotton. Pink, crimson, two greens, yellow and gold. The girdle is not painted with textile dyes, but with pigment colours of the type used in miniature painting, mixed with gum. The surface of the painting is burnished to an enamel-like finish. The pigment colour has flaked in places, revealing a white priming under the design. The gold outline and decoration are block-printed with gum, to which gold leaf is applied while still wet.

The end-panels are filled with flowering plants, formalised within the traditional mango shape. The leaves are deeply serrated, and the plant has small flowers of five petals. Each plant is over-printed with an outline of gold, and the ground is printed with a small scroll design composed of gold dots. The panels are framed by borders which also extend along the length of the cloth, containing floral stems printed in gold, with leaves and flowers painted in pigment colours. Above each end-panel are three narrow bands of leaf-stem printed in gold, with small fan-shaped flowers painted in pigment colour.

The use of pigment colours combined with gold-printing to decorate textiles occurs also on the border of a turban (No. 125) and on a border attached to a fragment of a *dopatta* (No. 97). The technique is derived from *pichhawai* painting, and a close parallel will be found in a *pichhawai* decorated entirely with floral ornament (Acc. No. 203), to be published in Volume 3 in this series.

81 TURBAN CLOTH: cotton, block-printed, mordant-dyed and painted, and over-printed with gold. Probably from Rajasthan, 18th century.

Accession No. 76

PLATE 55

Length 254.7cm. Width 68cm.

Colour and technique:

Ground: fine white cotton, resist-dyed deep red with the pattern reserved. Crimson, yellow, green, black and gold. The outline is printed with the mordant for black. The bud and the calyx of the flower are printed with the mordant for a crimson-red. The deep red of the ground is mordant-dyed, the pattern being protected by a resist-paste when the mordant was applied. The leaves are painted green, and the flowers are painted yellow, using a fugitive colour which has not survived well. The gold outlines were printed with gum, and gold leaf applied while still wet.

A well-spaced pattern of *butis*, each bearing one large flower which bursts open in curling fronds. The plant is cockscomb (*Celosia cristata*) but is much conventionalised. The pattern appears in soft colours on a ground dyed deep rich wine-red, and a gold outline is over-printed on the plant. At the end of the turban is a narrow border filled with small mango *butis*, bounded by bands of small crimson chequers within lines of green. The end-border was over-printed with a small quatrefoil pattern in gold, but the gilding has now disappeared, leaving only the supporting gum.

82 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed and over-printed with gold. Probably from Rajasthan, 18th century.

Accession No. 219A

PLATE 56A

Length 91.6cm. Width 50.5cm.

Colour and technique:

Ground: fine white cotton, resist-dyed with indigo and yellow for dark green, with the pattern reserved. Red, yellow and gold. The outline of the *buta* is printed with the mordant for red, and dyed. The entire fabric is resist-dyed in yellow, reserving only a tiny spot of white at the heart of the flower. It is separately resist-dyed with indigo, reserving the *buta*, to give a ground of deep rich green. The gold outline is printed with gum, and gold leaf applied while still wet.

A pattern of *butas*, each consisting of a tall flowerhead arranged in a full-drop repeat. The *butas* are sensitively drawn, with a feeling for natural growth, yet are formally contained within the traditional mango shape. When acquired, the pieces which comprise the fragment were crudely stitched together to form the border of a later fabric (Acc. No. 219B, catalogued at No. 83, Plate 56B). The fragments were originally part of a garment. Traces of binding remain on some of the pieces.

83 FRAGMENT: cotton, block-printed with gold. From Western India (probably Rajasthan or Gujarat), 19th century.

Accession No. 219B

PLATE 56B

Length 210.7cm. Width 101.7cm.

Colour and technique:

Ground: orange cotton. Gold. The pattern is printed with gum, which is tinted a warm pinkish colour. Gold leaf or powder was applied while still wet.

This is a later degenerate version of the pattern described at No. 82. When acquired, the pieces were crudely stitched together to form a roughly made *odhani*. On this portion, the process of resist-dyeing is omitted, and the pattern is roughly stamped from a coarsely cut print-block, using a pinkish adhesive paste for the gold.

84 SMALL COVER (rumal): cotton, painted with pigment-colour and printed with gold. Probably from Rajasthan, 18th century.

Accession No. C.421

Length 17.9cm. Width 20.3cm.

Colour and technique:

Ground: yellow muslin. Green, soft black (probably formerly dark green) and gold. The spots on the ground were printed with gum, to which gold powder was applied. The motifs were then painted in green. The outline of the motifs was then painted with gum, and gold leaf applied.

The *butis* in the field are much abraded, but were flowerheads or leaf sprays, arranged around a central group to fill the cloth. The ground is covered with a close diaper of small spots. The latter are visible under the *butis*, showing that the ground was printed before the painting and final outlining of the motifs. The narrow border is of undulating leaf stem. The lining fabric of mixed cotton and tussur silk, woven in stripes, is an interesting specimen of the cloth traded in the seventeenth and eighteenth centuries under the name of *gingham* (see John Irwin and P. R. Schwartz, *Studies in Indo-European Textile History*, monograph of Calico Museum, Ahmedabad, 1966, pp. 64-65).

85 FRAGMENT: cotton, stencilled, painted, mordant-dyed and resist-dyed. From Rajasthan or Northern Deccan, early 18th century.

Accession No. C.425

PLATE 58C

Length 45.7cm. Width 30.5cm.

Colour and technique:

Ground: fine white cotton, resist-dyed deep yellow with the flowers reserved. Red, violet and green; outlines, black and red. The outlines and the fine shading lines are stencilled and painted with the mordant for black, those of the flowers being painted with the mordant for red. On each plant, three flowers and one bud are painted with the mordant for red, and two flowers and two buds with the mordant for violet. The leaves and stems are painted dark green, which takes a soft tone over the yellow.

A pattern of *butas*, each a flowering plant with pointed leaves and five full-blown flowers with prominent centres. They are drawn with a sensitive feeling for plant life, yet designed within a well controlled and compact contour.

86 FRAGMENT: cotton, block-printed, mordant-dyed, resist-dyed and painted. From Rajasthan, late 18th-early 19th century.

Accession No. C.412

COLOUR PLATE XI

Length 54.6cm. Width 35.5cm.

Colour and technique:

Ground: white cotton, resist-dyed yellow with the flowers reserved. Black, red, violet and green. The dyeing of the ground, reserving the flowers and buds in white, appears to have been the first stage. The outlines are printed with the mordant for black, those of the flowers being printed with the mordant for red. The red and the violet are dyed from printed mordants. The outer petals of the flowers are left white. The colouring is entirely surface printing, almost none of the mordant (and hence the colour) penetrating to the back of the fabric. The leaves and stems are painted green.

A pattern of small *Butis*, closely spaced, in a full drop repeat. Each *buti* is a flowering plant with deeply serrated leaves, small scale-covered buds, and flowers with long outer petals which curl back to reveal centres of a different colour. Flowers and buds hang gracefully downwards, and the topmost bud forms the traditional curved tip to the *buti*.

87 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan, late 18th-early 19th century.

Accession No. C.705

PLATE 57A

Length 47.6cm. Width 66.7cm.

Colour and technique:

Ground: fine white cotton, resist-dyed yellow. Two reds, black and green. The ground is resist-dyed yellow, reserving the flowers and buds. The outline of the pattern is printed with the mordant for black, and the flowers are printed with the mordant for two tones of red. After mordant-dyeing, the leaves and stems appear to have been resist-dyed for green.

A pattern of *butis*, off-set in rows, each a small plant bearing a poppy-like flower and buds. The iron mordant in the outlines has disintegrated in many places, leaving holes.

88 FRAGMENT: quilted cotton, block-printed, mordant-dyed, painted and embossed. From Rajasthan, late 18th or early 19th century.

Accession No. C.424

PLATE 58A

Length 47cm. Width 10.1cm.

Colour and technique:

Ground: fine white cotton, resist-dyed dark yellow. Black, two reds, and green. The ground was first resist-dyed yellow, reserving only the flowers and buds. The outline is printed with the mordant for black; the flowers are printed with the mordant for two tones of red. After mordant-dyeing, the leaves were painted green, using a fugitive colour which has not fully survived, revealing the deep yellow ground which underlies it. A lozenge pattern was embossed on the cloth after quilting.

The fragment is part of a quilted garment. A pattern of *butis*, each a small plant with serrated leaves and two flowers with long curved petals which open to reveal fan-like centres. The plant is skilfully designed, expressing natural growth within the compact contour of the print-block. The iron mordant of the outlines has caused the yarn to disintegrate in many places, leaving holes.

89 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan, late 18th-early 19th century.

Accession No. C.217

PLATE 58B

Length 19.6cm. Width 12.7cm.

Colour and technique:

Ground: fine white cotton. Two reds, black, indigo and green. The outlines of the flowers are printed with the mordant for red; the flowers are filled with the mordant for the lighter tone of red. There are no outlines to the leaves, but a central vein, and shading, are printed with the mordant for black. The leaves are resist-dyed in indigo, and overpainted for green with a light green which is used alone on some of the leaves.

A pattern of *butis*, each a small gracefully drawn flowering plant, the cockscomb (*Celosia cristata*), with three flowers fully open, and two partly open.

90 FRAGMENT: cotton, block-printed, mordant-dyed and painted. From Western India (attributed to Ahmedabad), early 19th century.

Accession No. C.447

PLATE 57B

Length 24.1cm. Width 33cm.



*Fragment of block-printed cotton.
From Rajasthan, late 18th early-19th century.
(No. 86).*

Colour and technique:

Ground: fine white cotton. Red, pink, yellow and green. The outlines are printed with the mordant for a soft red colour, and the cloth mordant-dyed. The flowers are painted pink, with centres of yellow. The leaves and stems are painted green, by over-painting yellow on blue. The colours are semi-fugitive dyes.

A pattern of graceful *butas*, each a small plant with star-like flowers, some full-blown and some in bud, and small seed-pods appearing among the flowers.

91 FRAGMENT: cotton muslin, block-printed with gold and silver, embossed and painted with pigment-colour. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.220

PLATE 59A

Length 6.4cm. Width 11.4cm.

Colour and technique:

Ground: fine white cotton muslin. Silver, gold and green. The silver pattern is printed with gum, to which silver leaf is applied. When set, the gold pattern is similarly printed with gum, and gold leaf applied. A small die is used to indent an outline of dots on the gold leaf, and parts of the gold leaves are over-painted with green pigment.

The fragment is from a garment; a seam remains across the centre. The pattern is a silver trellis, each compartment containing a single golden leaf. The centre of each leaf is over-painted with green, burnished to an enamel-like finish, and the leaf has an outline of small dots indented with a die. A small round spot of gold is over-printed on the silver at each intersection of the trellis.

92 FRAGMENT: cotton muslin, block-printed and mordant-dyed and over-printed with gold. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.572

PLATE 59B

Length 16.8cm. Width 8.3cm.

Colour and technique:

Ground: white cotton muslin. Red and gold. The pattern is printed with the mordant for red, and mordant-dyed; the muslin ground has taken a warm tint from the dye-bath. The print-block is skilfully registered, but its width can be discerned as 11.4cm.; the other dimension cannot be calculated, as all repeats run off the fabric. The gold outline is printed with gum, to which gold leaf is applied while still wet.

A pattern of fern-like leaves which meander freely over the ground, yet fill it completely with a smoothly integrated pattern. The leaf-fronds and stems are red, and are over-printed with an outline of gold. This type of pattern appears in fine cotton-paintings of both Golconda and Rajasthan from the seventeenth century onwards.

93 FRAGMENT: cotton muslin, block-printed with gold. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.571

PLATE 59C

Length 17.7cm. Width 15.2cm.

Colour and technique:

Ground: fine white cotton muslin. Gold. The pattern is printed with gum, to which gold leaf is applied while still wet. The practice of colouring the supporting gum with yellow pigment is clearly visible on the back of the fabric. The print-block is well registered, but it is possible to discern its size, 5.4cm. × 6cm.

A pattern of swirling waves, outlined entirely in tiny spots of gold.

94 FRAGMENT: cotton muslin, block-printed with black and gold. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.210

PLATE 60B

Length 25.4cm. Width 10.1cm.

Colour and technique:

Ground: fine white cotton muslin; black and gold. The cloth is printed with the mordant for black, and mordant-dyed. The gold spots are printed with gum, to which gold leaf is applied.

A small diaper pattern of lozenges with a circle and cross at each intersection, printed in fine black outline. The circles are over-printed with spots of gold, carefully applied and well burnished. The black has now softened to a brownish colour.

95 FRAGMENT: cotton muslin, block-printed with gold. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.573

Length 15.2cm. Width 5cm.

Colour and technique:

Ground: fine white cotton muslin. Gold. The pattern is printed with gum, to which gold leaf is applied. The practice of colouring the supporting gum with yellow pigment is clearly visible on the back of the fabric.

A pattern of lozenges, within each of which are two smaller lozenges and a central dot. The entire pattern is outlined in small spots of gold.

96 FRAGMENT: cotton muslin, printed with gold and painted with pigment colour. From Rajasthan, 18th-19th century.

Accession No. C.227

Length 21.6cm. Width 8.3cm.

Colour and technique:

Ground: fine green cotton muslin. Two pinks (shaded) and gold. The entire ground of the muslin was first printed with the diaper of spots, by printing with gum, to which gold leaf was applied. The *butis* were painted by hand, using pigment colour. The outlines of the *butis* were printed with gold, by the same method as the ground pattern.

The ground is covered with a fine diaper pattern of dots of gold. The *butis*, each consisting of a flower and a bud, are widely spaced over the ground, and are hand-painted. The outlines are over-printed with gold. The ground-pattern is visible within the *butis* where the pigment painting has fallen away.

97 FRAGMENT: cotton muslin, block-printed and mordant-dyed. The border, separately made and attached, is painted with pigment-colours on a painted ground of gold. From Rajasthan, 18th or early 19th century.

Accession No. 78

PLATE 60C

Length 104.2cm. Width 105.5cm. Width of border 5cm.

Colour and technique:

The field, ground: fine white cotton muslin. Black, red, green and gold. The outline is printed with the mordant for black; the buds and the heart of the flower are printed with the mordant for red. After mordant-dyeing, the leaves are printed green. The flower is gold, and this part of the pattern is printed with gum, to which gold leaf is applied. The border is painted with pigment-colours in red, pink, orange and two greens on a gold ground.

The fragment is part of a *dopatta*, made up from pieces of printed muslin which may have been piece-goods from a garment. A separate border is sewn on. The field is printed with a diaper pattern of very small *butis*, each a miniature flowering plant with one flower, which is gold with a red heart, providing a brilliant contrast to the soft green of the leaves. The border design is painted in soft glowing colours a ground painted gold. It is a pattern of interlacing leaf-stem bearing contrasting types of flower, set between narrow guard-borders of leaf-stem and quatrefoil flowers. The pattern of small *butis* in the field is similar to that on a complete *dopatta* of fine muslin (No. 123), which is of slightly later date.

98 FRAGMENT: cotton muslin, block-printed with colours and gold. From Rajasthan or Northern Deccan, 18th century.

Accession No. C.570

PLATE 60A

Length 12.1cm. Width 12.1cm.

Colour and technique:

Ground: fine white cotton muslin, dyed green. Black, green and gold. The outlines are black, and were printed and mordant-dyed before the cloth was dyed green. The buds are printed with a darker tone of green. The spot of gold on each bud was printed with gum, to which gold leaf was applied. The practice of colouring the supporting gum with yellow pigment is clearly visible on the back of the fabric.

The fragment was formerly part of a garment, a seam being visible at one side, with a scrap of pinkish-orange muslin binding attached. A closely printed pattern of very small *butis*, each a single pointed bud with a curved tip which gives the traditional mango form. At the base of each bud, on the growing-point where it adjoins the stem, is a spot of gold.

99 PART OF A TURBAN CLOTH: cotton muslin, block-printed, mordant-dyed and resist-dyed and over-printed with pigment colours. From Rajasthan, early 19th century.

Accession No. 182

Length 66.1cm. Width 83.8cm.

Colour and technique:

Ground: fine white cotton muslin, dyed green. Black and yellow dyes, with red and white pigments. The pattern is printed with the mordant for black, and mordant-dyed. The ground is resist-dyed green, reserving the end-border in white. The flowers of the end-border, and the end of the cloth, are resist-dyed yellow.

The fragment is the end of the turban. The field is printed with a pattern of very small *butis*, each with two leaves and a single flower, outline in black on a green ground. The flower is printed with pigment colour in red, with a spot of white at the heart. The narrow end-border is reserved in white, and decorated with a pattern of scrolling leaves and small round flowers. These flowers are a deep soft yellow, and below the woven band of silver thread which marks the end of the pattern, the cloth is dyed in the same colour.

Three fragments in the collections, Nos. C.423, C.434 and C.450 are printed with the same pattern, but the flower is printed with silver.

(b) Dress pieces, 19th and 20th Century

In the nineteenth century, developments in Europe were reflected with increasing swiftness in India, not only in textiles made specially for trade but in the indigenous work of the country. The small and isolated trading settlements of Europeans established in the seventeenth and eighteenth centuries had depended to a large extent upon their own resources, but there were now many large towns and cities with a close integration of Indian and European life. The chintz-makers who formerly catered for a far-distant market upon specifications unfamiliar to them now had to cater for the European families resident among them. The early difficulties in producing garment-pieces radically different from the indigenous ones gradually disappeared, and the *than* or length of fabric for a garment became a general commodity. The traditional motifs of floral *butis* and trellis patterns were modified to contemporary taste, and by the mid-nineteenth century there was a preference for small versions on light grounds of white, cream, pale blue and soft yellow, ideally suited to the crinoline dresses of the period. The Indian exhibits at the Great Exhibition at Crystal Palace in London in 1851 included not only the already famous chintzes of Masulipatam, but a new range of printed dress cottons from Rajasthan and Uttar Pradesh in styles essentially Indian but well calculated to appeal to English taste.

The success of 1851 led to further international exhibitions in both London and Paris during the next three decades, and the Indian textiles collected for these events now provide precise dating criteria. The catalogues of these exhibitions are unobtainable today, but can be consulted in the library of the Victoria and Albert Museum in London.³ At this period, too, Dr. John Forbes Watson foresaw the problems which would face Indian crafts with the infiltration of commercial methods of the West. In 1855 he began a systematic study of Indian textiles at the Indian Museum in London which was to prove a life's work. He arranged for purchases in India of comprehensive ranges of the fabrics of the period including many made for indigenous use. His work at the Museum extended until 1879, and his collection now provides valuable dating criteria, the earlier pieces demonstrating the high standard still extant in mid nineteenth century.⁴ The rapidity of the decline is revealed by another group of Indian textiles purchased for the South Kensington Museum in 1883.⁵

Perhaps the most striking feature of the change is in the use of colour, for the synthetic dyes first discovered and produced in Europe were reaching India. During the first half of the nineteenth century, urban industrial centres in Europe were developing production of cheap goods for the working classes, and costs of cotton prints were cut considerably by the use of certain mineral colorants prepared by fine grinding and mixing with gum or other substance for adhesion, and sometimes further fixed by other processes such as steaming.⁶ Though far less permanent than the traditional methods of mordant and resist dyeing, they were sufficiently durable for cheap expendable goods. Some of the colours were very attractive, particularly the green, a colour which had always been difficult to produce by traditional methods, requiring

dyeing in indigo followed by a second process for the application of a yellow. By the middle of the nineteenth century a soft mossy green appears on Indian cotton prints which, though somewhat fugitive, was more acceptable to contemporary taste than the harsh tones of indigo and turmeric. Attempts in Europe to produce really fast dyestuffs took an unexpected turn in 1856 when an eighteen year old boy, William Perkin, while experimenting with aniline accidentally discovered mauve.⁷ He found the colour to be not only bright and attractive but to be far more fast than any dye known at that period, and his results were checked by professional dyers. Realising the commercial possibilities, he opened production at Greenford, near London, of the first synthetic dye-colour. This first success led to concentrated study in which chemists in other parts of Europe soon produced parallel results, and an attractive range of aniline dyes became available. A dramatic development took place in 1869 when Perkin, almost simultaneously with chemists in Germany, announced the formula for alizarin,⁸ the artificial synthesis of the dyestuff of the madder plant. Within little more than two decades it virtually displaced madder both in Europe and in India. It was very cheap to produce and completely eliminated the laborious processes of extracting the dyestuff from the plant-roots. In printing, the same methods of mordanting and dyeing were followed, but the tone was much harsher than vegetable madder and lacked its pleasing glow. Alizarin is easily recognisable in Indian cotton prints by the tendency of the colour to flood around the motifs and over the ground, due to the simple and unscientific methods used by the hand-printers. An example of this may be seen on No. 104, Plate 63D.

Indigo proved a more difficult dye to reproduce by synthetic means. In 1880, after many years of research, Baeyer was able to announce a formula, but it was extremely expensive to produce commercially and it was not until the end of the century that improved methods enabled it to compete in price with the natural dyestuff. In the first decades of the twentieth century the production of natural indigo began to decline, just as madder had done thirty years earlier. Today, virtually no vegetable dyestuffs are used anywhere in India.

The cotton prints catalogued here show the gradual changes which took place in Indian design. The floral *butis*, which in Mughal design were graceful flowering plants with curling buds at the top became increasingly stiff and formal in drawing until they are merely a pattern of conventional flowers filling the mango shape (Nos. 104 and 105, Plate 63). The miniature *butis* of fine muslins and turban pieces survive with less change, and these motifs were adopted on both hand-printed and machine-printed cotton piece-goods, the small scale of the pattern according well with the elegance of contemporary dress (See Nos. 111 to 117, Plates 64 and 65). Another market for this class of goods was Persia, where cotton-prints with miniature *butis* on black or blue-black grounds were in favour for *burqas*, the cloaks worn by women in *purdah* when walking out of doors.

100 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Gujarat, 19th century.

Accession No. C.701

PLATE 63A

Length 22.2cm. Width 24.1cm.

Colour and technique:

Ground: fine white cotton, resist-dyed pink. Black, red, violet and green. The outline and shading are printed with the mordant for black. The patterns of the petals are printed with the mordants for red and violet, leaving the edges of the petals white. The cloth is mordant-dyed, using alizarin. The ground is resist-dyed warm earthy pink, leaving the flowers reserved. The leaves are printed pale green, which takes a warm tint from the underlying pink of the ground.

The fabric is printed with *butis*, each an iris plant with soft leaves and a single large flower.

101 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan or Central India, 19th century.

Accession No. C.441

PLATE 62C

Length 20.3cm. Width 27.9cm.

Colour and technique:

Ground: fine white cotton, resist-dyed yellow. Two reds, yellow, green and blue-black. The outline of the whole pattern is printed with the mordant for red, from a finely cut block, and the mordants for two tones of red are printed on the flowers. The cloth is mordant-dyed, using alizarin. The ground is resist-dyed yellow, with the flowers of the *butis* reserved. The leaves are printed with green, over the yellow ground. A fine outline is printed with blue-black on the petals of the topmost flower, and on the leaves.

The fragment is printed with small *butis*, each a plant with pointed leaves bearing a large full-blown flower, and two smaller flowers partly open. The design is well composed and carefully spaced, but there is a tendency to stiffness in the drawing.

102 FRAGMENT: cotton, block-printed. From Rajasthan, 19th-20th century.

Accession No. C.704

PLATE 62A

Length 43.2cm. Width 40.6cm.

Colour and technique:

Ground: fine white cotton, resist-dyed yellow. Black, dark violet and green. The outline is printed with black. The full-blown flowers are printed violet and the leaves green. The buds and the base of the flower remain white.

The fabric is printed *butis*, each a small poppy plant drawn naturalistically but with a bold outline. Each plant has two full-blown flowers and buds. The outline block contains two *butis*; one has a broken tip on the stamens and the repeat is clearly visible.

103 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan or Gujarat, 19th century.

Accession No. C.699

PLATE 62B

Length 20.3cm. Width 37.5cm.

Colour and technique:

Ground: fine white cotton resist-dyed deep yellow. Two reds and green. The outline of the whole plant, with the shading of the petals and leaves, is printed with the mordant for red. The flower and the bud are printed with the mordant for a lighter tint of red, leaving a small spot of white at the base of the flower. The cloth is mordant-dyed, using alizarin. The ground is resist-dyed with yellow, leaving the flowers reserved. The leaves are printed green, which has taken a warm tint from the underlying yellow of the ground and the red veining of the centres of the leaves.

The fabric is printed with *butis*, each a small plant with serrated leaves bearing a single full-blown flower and a bud. The plant is rather more upright in style than the graceful drooping form usually associated with Rajasthan.

104 FRAGMENT: cotton, block-printed and mordant-dyed. From Rajasthan or Central India, 19th century.

Accession No. C.408

PLATE 63D

Length 52.1cm. Width 41.9cm.

Colour and technique:

Ground: white cotton. Two reds, violet, blue, green, yellow and black. The outlines are printed with the mordant for black, those of the red flowers being printed with the mordant for red. Some of the flowers are printed with the mordants for two tones of red and or violet. The cloth is mordant-dyed using alizarin; the ground has taken a warm tint from the dye-bath. The blue, green and yellow are printed, using commercial dyes.

The fabric is printed with very large *butas* composed of flowering stems bearing a myriad of blossom, growing from a formalised leaf spray to form a compact and closely filled cone. The tip is a long curling spray of flowers, leaves and buds which overhangs a large full-blown flower. The fragment is from the end of the printed piece. A double line of black, enclosing a row of dots, marks the end of the pattern.

105 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan or Central India, late 19th century.

Accession No. C.848

PLATE 63B, 62D

Length 39.4cm. Width 27.9cm.

Colour and technique:

Ground: fine white cotton, resist-dyed yellow. Black, two reds, violet, orange and green. The ground was prepared by resist-dyeing yellow with the flowers and buds reserved. The outline is printed black, that of the red flowers being separately printed with red. The central flower remains white, with details printed violet and the centre printed light red. The smallest flowers and buds are printed light red, and the larger flowers light red with touches of violet and orange. The leaves are printed green.

The fragment is printed with *butis*, each a flowering plant designed in a compact mango form. The plant has a large full-blown flower in the centre, and half-open flowers and partly opened buds. One spray of small flowers curls over the top in the traditional manner. The design shows a tendency to formalisation, the flowers being placed to fill the *buti*, by contrast with the older style of a growing plant which assumes the *buti* form. Another fragment in the collections (Acc. No. C.454) is printed with a pattern of very similar style, on a dusky pink ground.

Another example of the technique of reserving the *butas* on a resist-dyed ground is a small fragment (Acc. No. C.449) illustrated at Plate 62D. The ground is green, probably achieved by double-dyeing in blue and in yellow.

106 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan or Central India, 19th century.

Accession No. C.851

PLATE 63C

Length 47cm. Width 19cm.

Colour and technique:

Ground: fine white cotton, resist-dyed light blue. Black, red, violet, yellow and green. The ground is prepared by resist-dyeing light blue, leaving the *buti* reserved in white. The outlines of the leaves and stems are printed black, those of the flowers being printed red. Some of the flowers are printed violet, and one is yellow. The smaller flowers and buds are filled with red. The leaves are printed green.

The fabric is printed with *butis*, each a compact mango filled with a curling spray of small flowers and leaves. The use of violet and yellow to fill flowers printed with a red outline shows the type of inconsistency which occurred during the period when commercial dyes and methods borrowed from machine-printed techniques began to infiltrate into the workshops of the Indian *chhipas*.

107 FRAGMENT: cotton, block-printed with fabric dyes and pigment colour. From Western or Central India, late 19th century.

Accession No. C.836

PLATE 61

Length 50.8cm. Width 34.9cm.

Colour and technique:

Ground: buff-coloured cotton (machine-woven). Black, orange, green and white. The outline is printed with black. The leaves are printed green and the flowers and buds orange. A small spot of solid white pigment colour is printed at the base of each flower.

The fabric is printed with *butis* each a small plant with bell-like flowers designed in a compact mango form with a long spray of buds curling over at the top in the traditional manner. The fragment is unused. A slight glaze on the machine-woven and factory-dyed cotton is still intact. The colours of the pattern, however, are not fast and the dyes have run at one side, where the fabric appears to have got damp.

108 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. C.837

PLATE 65D

Length 33cm. Width 26.1cm.

Colour and technique:

Ground: coarse white cotton, resist-dyed deep blue-black. Brown, red and yellow. The ground was prepared by resist-dyeing dark yellow, reserving the fruit and the buds. The fruit and buds were printed red, leaving a small spot of white at the base of each fruit. The outline of the *buti* is printed in brown, appearing over the red in places where registration is imperfect. The ground is resist-dyed with indigo, with the *butis* reserved. The leaves and stems remain yellow. The indigo ground has taken a deep blue-black tone over the underlying yellow. The fabric is finished with a slight surface glaze.

The fabric is printed with *butis*, each a sprig with long drooping fronds of leaves, bearing a large fruit and a bud. Nos. 109 and 110 are cotton-prints in the same style, with the same colouring and the distinctive blue-black ground. The collections of the Victoria and Albert Museum, London, include a complete *than* of a printed cotton of this type (Acc. No. 526-1883 I.S.) which is known to have been acquired just before the year 1883. This piece has a tax-stamp of Sanganer imprinted on it, and the style is therefore one of the many types made in this area of Rajasthan.

109 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. C.839

PLATE 65C

Length 41.9cm. Width 43.8cm.

Colour and technique:

Ground: white cotton, resist-dyed deep greenish-black. Red and yellow. The ground was prepared by resist-dyeing dark yellow with the flowers reserved. The *butis* are printed in red, with a white spot at the centre of each flower and between the calyxes. The stamens remain yellow, with a red outline. The ground is resist-dyed black, which takes a greenish tint over the yellow.

The fabric is printed with *butis*, each a pair of hanging flowers from which grow long curling stamens. This piece is of the same style as Nos. 108 and 110 but appears to be of later date, as a black dye is used for the ground instead of indigo.

110 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. C.840

Length 26.7cm. Width 36.2cm.

Colour and technique:

Ground: coarse white cotton, resist-dyed deep blue-black. Brown, red and yellow. The ground was prepared by resist-dyeing dark yellow with the flowers reserved. The fan-shaped flowers are printed red, and a spot of red appears on the second plant at the meeting-point of the flowers. The bell-shaped flowers remain white. The outlines are printed brown. The ground is resist-dyed with indigo, leaving the *buti* reserved. The leaves remain yellow, and the indigo ground has taken a deep blue-black tone over the underlying yellow.

The fabric is printed with a close pattern of two different small flowering plants repeated in alternate rows. One of the plants bears a single fan-shaped flower, and the other has a flower-head of three small bell-shaped flowers. The piece is of the same style as Nos. 108 and 109.

111 CLOTH-PIECE: cotton, block-printed and resist-dyed. From Rajasthan or Gujarat, 19th-early 20th century.

Accession No. 844

PLATE 65B

Length 508.3cm. Width 72.4cm.

Colour and technique:

Ground: white cotton, resist-dyed deep blue-black. Brown (brownish-black), red and yellow. The cloth was first resist-dyed dull yellow, reserving only the flowers. The outline was printed with a soft brownish black. The buds, and the centres of the flowers, were printed red, the petals of the flowers remaining white. The cloth was finally resist-dyed deep indigo, reserving the *butis*; the ground takes a deep blue-black tint from the underlying yellow.

A close pattern of small *butis*, each a small floral sprig with one flower and a dropping bud at the top.

112 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan, 19th century.

Accession No. C.420

PLATE 64B

Length 49.5cm. Width 24.1cm.

Colour and technique:

Ground: fine white cotton, resist-dyed green. Red, black and green. The entire outline is printed with the mordant for red; the flowers and buds are printed with the same mordant, leaving the tips of the petals white. The cloth is mordant-dyed, using alizarin. The leaves and stems are printed black. The ground is resist-dyed green, reserving the flowers and the buds. The green is achieved in two dippings, using light indigo and yellow. Traces of indigo have crept into the white ground of the flowers.

The fabric is printed with small floral *butis* which show the influence of European naturalistic drawing, but are carefully composed to retain a controlled shape. Each plant has buds growing from small shoots of leaves, and a single full-blown flower.

113 FRAGMENT: cotton, block-printed and over-painted with pigment-colour. From Rajasthan or Central India, 19th century.

Accession No. C.438

PLATE 64A

Length 21.6cm. Width 47cm.

Colour and technique:

Ground: fine yellow cotton muslin. Green, blue and white. The leaves are printed green. The flower and the bud are printed with pigment-colour in blue. A spot of strong white pigment-colour is painted at the base of each flower.

The cloth is printed and painted with a close pattern of small *butis*, each a miniature poppy plant bearing one full-blown flower and a bud. The collections include an identical piece (Acc. No. C.446) and another fragment (Acc. No. C.451) which has the same pattern in different colouring.

114 FRAGMENT: cotton, block-printed and mordant-dyed. From Rajasthan or Gujarat, 19th century.

Accession No. C.442

Length 10.1cm. Width 31.8cm.

Colour and technique:

Ground: fine white cotton, dyed red. Black and green. The ground was prepared first, by printing with the mordant for red from a print-block which left the *buti* uncoloured. The outlines of the *butis* are printed with the mordant for black. After mordant-dyeing, the leaves and stems were printed green. The flowers remain white.

The fragment is from a turban-cloth. At each side is a small rolled hem, made before printing. The cloth is printed with a close pattern of miniature *butis*, each a plant with a pair of leaves and a single fan-shaped flower, on a red ground. The technique of printing the mordant for the ground may be studied at the right-hand edge of the fabric, where at the edge of the print-block the last row of *butis* remains uncoloured. The extreme edge of the cloth, where it is rolled for the hem, has remained uncoloured.

115 FRAGMENT: cotton, block-printed and mordant-dyed. From Rajasthan, 19th century.

Accession No. C.445

Length 9cm. Width 38.1cm.

Colour and technique:

Ground: fine white cotton, dyed violet. Red and green. The ground was prepared first by printing with the mordant for violet, from a block which left the *buti* uncoloured. The outlines of the *butis* were printed with the mordant for red. After mordant-dyeing, the leaves and stems were printed green, with a fugitive dye which has run in places. The flowers remain white, though a little red has infiltrated.

The fragment is from a turban-cloth, and is printed with a close diaper pattern of miniature *butis*, each a plant with two leaves and three small round flowers, on a violet ground.

116 FRAGMENT: cotton, block printed and resist-dyed. From Rajasthan, late 19th-early 20th century.

Accession No. C.448

PLATE 64C

Length 21.6cm. Width 26.8cm.

Colour and technique:

Ground: fine white cotton, resist-dyed yellow. The ground was prepared by resist-dyeing with yellow, reserving the flowers of the *buti*. The outlines of the flowers are printed red, with a lighter shade of red filling the petals. A small spot of white remains at the heart of each flower. The leaves are printed green.

The fabric is printed with a close pattern of miniature *butis*, each a plant with a single fan-shaped flower. Near the lower right-hand corner the registration of the flowers and leaves is imperfect, enabling the technique to be seen. Commercial dyes have been used. The effect is gay and attractive, but the print lacks the precision of earlier work.

117 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Central India (attributed to Lucknow), 19th century.

Accession No. C.459

PLATE 65C

Length 19cm. Width 14cm.

Colour and technique:

Ground: fine white cotton, resist-dyed with indigo. Red and light green. The outline is printed with the mordant for red, and the cloth mordant-dyed. The ground is resist-dyed with indigo, leaving the *buti* reserved. The leaves are printed light green.

The fabric is printed with a close pattern of miniature *butis*, each a flowering plant with two leaves and a trefoil flower. Nos. 118 and 122 are fragments of printed cotton of the same school. The collections include a number of machine-printed imitations of this style (Acc. Nos. C.456, C.457, C.458, C.460, C.462, C.468 and C.470).

118 FRAGMENT: cotton, block-printed with colours and gold. From Lucknow, Uttar Pradesh, 19th century.

Accession No. C.426

PLATE 66A

Length 49.5cm. Width 31.8cm.

Colour and technique:

Ground: fine white cotton, printed brown. Black, red, green and gold. The outline is printed with black. The entire ground is printed brown with the pattern reserved. The stems, calyx and stamens are printed green. The heart of the flower and the tips of the stamens are printed red, the petals remaining white. The gold lozenge-pattern between the *butis* is printed with gum, to which gold leaf is applied while still wet.

The *butis* are very gracefully drawn, but are arranged in a regular diaper pattern. Each is a flower with long petals which curl back from a centre with long curved stamens. The flower grows from a small calyx on a curved stem, as if hanging from a softly twined creeper. Between the *butis* is a pattern of lozenges outlined in dots of gold.

119 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan or Central India, 19th century.

Accession No. C.708

PLATE 66D

Length 58.4cm. Width 35.5cm.

Colour and technique:

Ground: fine white cotton, resist-dyed black. Black, red and yellow. The outline is printed in black, with small stippled spots over the fruit. The leaves and stem are printed yellow and the upper parts of the fruit are printed red. The lower parts of the fruit remain white, with the black stippling linking the two tones. The ground between the *buti* is resist-dyed black, leaving the *buti* reserved. The resist has penetrated very imperfectly on the back of the cloth, and a good deal of dye has infiltrated.

The fabric is printed with a pattern of small *butis* placed close together, the intervening ground forming lozenges between them as on No. 118. Each *buti* is a short stem bearing two small hanging fruits and a small leaf. There is a distinct difference between the two blacks used on this print. The outline, which is a surface print, is a soft brownish-black. The resist-dyed ground is a deep sooty black, which has penetrated very thoroughly.

120 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan or Central Provinces, late 19th century.

Accession No. 847

PLATE 66C

Length 91.5cm. Width 54.6cm.

Colour and technique:

Ground: coarse white cotton, resist-dyed blue-black. Brown (brownish-black), red and yellow. The ground was resist-dyed dull yellow, leaving only the red and white flowers reserved. The outlines of the pattern were printed with a soft brownish-black. The petals of the larger flowers and the centres of the smaller ones were printed red. The ground was finally resist-dyed with indigo, taking a blue-black tint over the underlying yellow, and leaving the trellis reserved in yellow and the flowers in red and white. The surface is finished with a slight glaze.

A trellis pattern of lozenges composed from small serrated leaves, with a small quatrefoil flower at each intersection. Within each compartment is a fan-shaped flower, growing from the trellis on a short curved stem.

121 FRAGMENT: cotton, block-printed and resist-dyed. From Rajasthan, 19th century.

Accession No. C.212

PLATE 66B

Length 24.1cm. Width 20.3cm.

Colour and technique:

Ground: fine white cotton. Black, red, violet, green and light earth-pink. The ground is resist-dyed light earth-pink, with the flowers reserved. The flowers are printed red and violet, and the leaves green.

The fabric is printed with a small trellis pattern composed of serrated leaves with a quatrefoil flower at each intersection. In each compartment is a little plant with three flowers. The fragment has a

narrow end-border woven with silver-gilt thread. A double line of black printed above this marks the end of the printed pattern. The violet colour filling the flowers has been imperfectly masked and is over-printed on this boundary.

122 FRAGMENT: cotton, block-printed, mordant-dyed and resist-dyed. From Central India (attributed to Lucknow), 19th century.

Accession No. C.467

Length 14.6cm. Width 12.7cm.

Colour and technique:

Ground: fine white cotton, resist-dyed indigo blue. Red The outline of the pattern is printed with the mordant for red, and the cloth mordant-dyed. The ground is resist-dyed with indigo, leaving the pattern reserved in white with a red outline.

The fabric is printed with a pattern of small lozenges outlined in small circular spots. Within each lozenge is a small formalised leaf. The piece is of the same school as Nos. 117 and 118.

VIII. PRINTED COTTONS

REGIONAL STYLES

19th and early 20th Century

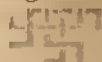
(a) Rajasthan

Rajasthan, in the Mughal period, comprised many small kingdoms, each strongly self-centred, and well defended within its hill-lined frontiers. In the sixteenth century, Raja Man Singh of Jaipur formed a close bond with the Mughal emperor Akbar, and became one of his most trusted and loyal commanders. His strongly forged link with the Mughal empire remained intact until the eighteenth century, enabling the state to retain its independence of custom and culture, to prosper, and to assimilate the art and learning of the Mughals and blend them with their own local Hindu traditions. The smaller Rajput courts similarly accepted some degree of Mughal dominance, but retained their own integrity. Their struggle to retain this independence throughout the devastation of the Maratha wars is recounted by James Tod in his *Annals and Antiquities of Rajasthan*, published in London in 1831, and he gives a brilliant account of the traditions of chivalry, poetry and ceremony which are the background to Rajput culture. Even the poorest Rajput is proud of his blood, and the costume of the country folk is distinguished by a dignity of design which springs directly from the court.

Most of the fine cottons and muslins of the eighteenth century, discussed at pages 87 to 99, were made for court costume in Rajasthan. The tradition of clear lucid design is still evident in the nineteenth century *dopatta* No. 123, which is similar in style to one exhibited in London at the Great Exhibition of 1851, and now in the Victoria and Albert Museum, London (Acc. No. 756-1852). It is probably from Jaipur, for the border *butas* are a refined version of a motif which appears on many of the Sanganer cotton prints of the latter part of the century. The field pattern is similar to many of the early muslins.

At secular and religious festivals, gay new costume was obligatory for everyone. For these occasions, cotton prints, brightly dyed muslins, tie-dyed muslins and bold tinsel-ribbon embroidery provided festive dress for even the poorest. A special feature of the costume of Rajasthan is the turban. Whether for ordinary wear, or for festival, it is always richly coloured, and certain traditional patterns of the cotton-printers were reserved specially for this article of dress.

The Calico Museum has a comprehensive collection of Sanganer cotton-prints of the nineteenth century (Nos. 128 to 152, Plates 69 to 74). Sanganer is described in seventeenth century records as a centre of dyeing rather than of chintz-painting¹



and these nineteenth century examples are consistent with a long tradition of dyeing experience. The colours are usually red and black, with occasionally violet, and on early examples a deep claret colour, all of which are tints achieved by mordant-dyeing with madder, here skilfully accomplished with printed mordants.² The *dopallas* are of fine white cotton, and the permanent colours make them very serviceable in wear, though the designs are graceful and fresh in these clear colours on the white ground. The patterns are floral motifs, strongly influenced by the Mughal *butis*, and are known by the names of the plants they represent. Nos. 146 to 151 (Plates 69, 70 and 73) are *rumals*, which are catalogued here because they are printed from the same designs and print-blocks as the garment-pieces. No. 155 (Plate 74) is a sample piece on which most of the familiar motifs appear. The outlines are clear, and are sensitively drawn on the earlier examples, though there is a tendency to coarseness in later work. Two blocks are used for each motif, one for the outline and shading and another plain one for the filling. A feature of the technique is the use of the same mordant for printing both outline and filling, the overlapping of the outline on the filling giving a darker tint to the outline in the dye-bath, due to the double concentration of mordant. In later pieces, made at the turn of the century, alizarin is used in the dye-bath instead of madder, and the subtle colour-range is lost, the alizarin tint being a bright bold red with a tendency to flooding of the colour over both motifs and ground.

The town of Sanganer lies beside the modern Jaipur airport, several kilometres from the city. There are extensive remains of gates and walls of the seventeenth and eighteenth centuries, now badly ruined but revealing that the town was formerly of considerable size and prosperity. Many of the houses have seventeenth century foundations, upon which the ruins have been built and re-built again and again. The houses of the cotton-printers are of fair size by the standards for Indian craftsmen, and the old dye-vats still lie within their precincts. Some of the craftsmen claim that the Hindu craftsmen have established themselves only within the last two hundred years or so, the former cotton-printers being of Gujarati descent. This accords well with historical evidence. Gujarat suffered badly during the wars of Aurangzeb, and later in the plundering raids of the Marathas. Many of the craftsmen migrated to seek more settled employment in Rajasthan and other parts of north-west India.³ The Gujarati immigrants preserved their linguistic ties with the homeland, and even today the temple at Sanganer patronised by the cotton-printing community is a Gujarati type. There has certainly been a close interchange of design and technical methods between Gujarat and Rajasthan, and many of the Sanganer patterns have a strong affinity with Gujarati work, the clear bold outline being a distinctive feature.

No. 136 is a cloth worn by a devotee of Shiva in religious observance. It is finely printed, the trefoil leaves of the *bel* tree appearing with trident Shiva, and the field being printed with a repeated invocation of the name of the god. This piece is classified with the Sanganer prints because it is clearly of the same tradition, but when acquired by the Museum it was attributed to Ahmedabad. There was no positive documentary evidence for this attribution, and we have preferred to assign it to Sanganer; but this

instance tends to confirm the close link between the cotton-printers of Gujarat and those of Sanganer.

Many of the Sanganer cotton prints have a large square stamp crudely imprinted with an iron-mordant technique in brownish-black. These are tax-collection stamps, a levy being made upon each piece of printed cotton. The practice continued until about thirty years ago, and these distinctive stamps are a useful confirmation of Jaipur origin.

Today, the cotton-printers of Sanganer work as a small co-operative organisation, a natural modern development from the old joint-family tradition. They produce mainly dress-pieces and furnishing fabrics which are popular in the fashionable emporiums of the big cities. Traditional designs are chosen with a preference for animal rather than floral motifs, and to some degree the old methods are followed, but using commercial dyes. A few of the cotton-printers are branching out in pure contemporary design. In 1968 it was noticed that some of the Sanganer craftsmen were also being commissioned to copy "Ahmedabad *pachedis*" for the tourist market, probably because a more professionally consistent standard of work could be counted upon here than in Ahmedabad itself.

123 DOPATTA: cotton muslin, block printed, mordant-dyed, and possibly formerly enriched with silver and gold. From Rajasthan, 19th century.

Accession No. 209

PLATE 67

Length 345.4cm. Width 176.5cm.

Colour and technique:

Ground: fine cotton muslin, dyed green after the printing of the black outline of the pattern. Black and dark green; yellow and white thick paste, which may be the basis for gold and silver now lost. The outlines are printed and mordant-dyed in black. The leaves and stems are printed dark green, over the lighter green of the dyed ground. The flowers are printed with thick paste, in yellow, white and a tone now grey. The colour of the paste has deteriorated, and much has flaked away; it may have been originally pigment-printing, or alternatively, paste tinted according to practice as a basis for silver and gold. The two pieces of cloth were joined after printing.

The field is printed with a diaper pattern of small *butis*, each a miniature flowering plant with one flower and a curling bud at the top. At each end is a panel (*palla*) containing a band of *butas* in the form of flowering plants with small serrated leaves and flowers with five large fan-like petals. The guard-borders, which are repeated as side-borders, are continuous leaf-stems bearing flowers and buds. The colouring of the flowers is now soft yellow, white and grey; they may formerly have been silver and gold. The miniature *butis* which fill the field have been noted on an earlier piece, No. 99.

124 TURBAN CLOTH: cotton muslin, block-printed, mordant-dyed and painted with pigment colours. From Rajasthan, 19th century.

Accession No. 136

PLATE 68A

Length 1131cm. Width 52cm.

Colour and technique:

Ground: fine white cotton muslin, dyed orange. Black; and green yellow blue and white pigments. The out-

lines are printed with the mordant for black; after mordant-dyeing, the ground of the cloth is dyed orange. The leaves and stems are printed green, and the flowers are painted with solid pigment colours in blue and white.

The turban is printed with a diaper pattern of small *butis*, each a miniature flowering plant, with a pair of leaves, a fan-shaped flower and a bud. The flowers are blue, with a brilliant spot of white painted at the base of each blossom. At each end of the turban is a narrow border of *butas*, each a flowering plant designed within the conventional mango form. Above, at the edge of the field, is a narrow border of leaf-stem and round flowers. The ends of the cloth are marked by narrow bands woven in silver-gilt thread.

125 PART OF A TURBAN CLOTH: cotton muslin, block-printed, mordant-dyed and over-printed with pigment colours. The end-border is painted with pigment colours on a ground painted gold. From Rajasthan, 19th century.

Accession No. 90

PLATE 68C

Length 466.4cm. Width 108cm.

Colour and technique:

Ground. fine cotton muslin, dyed red, Black, with white, yellow and green pigment colours. The green spots which are the basis of the pattern are printed in outline with the mordant for black; after mordant-dyeing, they are printed with green pigment colour, and additional spots are printed with white and yellow pigments. The iron mordant of the black outline has caused the fabric to deteriorate, and many of the green spots have fallen away; this is evident even in the painted border, which was applied over the end of the field-pattern. The colours of the border are black, pink and green, on a ground painted gold. The ground of the border was prepared by painting with gum, to which gold leaf was applied. When dry, the pattern was painted by hand with pigment colours.

The field is printed with a diaper of small spots, outlined in black and coloured green with pigment colour. Alternate spots are developed as small white flowers, by surrounding them with additional spots of brilliant white pigment to form petals. The design is completed with intersecting lines of spots, printed with yellow pigment. At the end of the turban is a broad border woven in silver-gilt thread, and above it, a narrow band of painted floral decoration, finely executed on a gold ground. Near the border are two small rectangular seal-impressions, poorly impressed, and on fabric now damaged. They are now illegible, but correspond in size and style to *toshkhana* seals.

A fragment of identical fabric (Acc. No. C.427) is also in the collection.

126 TURBAN CLOTH: cotton muslin, block-printed and mordant-dyed. From Rajasthan (probably Jaipur), 19th century.

Accession No. 312

PLATE 68D

Length 482.9cm. Width 19cm.

Colour and technique:

Ground. fine white cotton muslin. Black and red. The outlines are printed with the mordant for black, and the details with the mordant for red. The cloth is mordant-dyed.

The turban cloth is printed with a close pattern of small *butis*, each a single bud covered with scales, outlined with black and decorated with red. An earlier example of this traditional pattern, No. 98 is more refined in drawing and is decorated with gold.

127 FRAGMENT OF A TURBAN CLOTH: cotton, block-printed and over-printed with gold. From Rajasthan or Northern Deccan, 19th century.

Accession No. C.202

PLATE 68B

Length 10.2cm. Width 78.7cm.

Colour and technique:

Ground: fine white cotton. Black, orange, violet, green and gold. The outlines are printed with black. The leaves are printed green and the buds orange, using dyes with a thickening which approaches the consistency of a pigment. The flowers of the border are printed with violet, similarly thickened. The flowers of the field are gold; they are printed with gum, to which gold leaf is applied.

The fragment is a selvedge-to-selvedge strip, but the decorated part does not fill the whole breadth of the cloth, a plain band eight centimetres in width being left on one side. The field is closely filled with *butis*, each a miniature flowering plant with star-shaped flowers and small pointed buds. The border is finely designed, and contains an undulating stem with large five-petalled flowers and small buds set between narrow chevron bands. The piece is an early example of the use of commercial dye-stuffs.

128 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 224

PLATE 71A

Length 290cm. Width 109.3cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines are printed with the mordant for red. The filling of the patterns is printed with the mordant for black. The white ground has taken a warm tint from the dye-bath.

At each end of the *dopatta* is a panel (*palla*), filled with *butas* which appear frequently among the traditional designs of Sanganer, they are small plants with two serrated leaves and a single large fan-shaped flower set between two long curved leaves. The guard-borders and side-borders are printed with the vine-stem pattern. Below the *palla* at each end is a row of flower-heads with long petals which curl inward. The field contains large *butas*, each a plant with trefoil leaves. The same *butas* appear in the border of No. 130 and No. 136. A large square tax-stamp is imprinted at one end of the cloth. There is also an inscription in *devanagari* characters, written with the mordant for black. The cloth is partly perished along the line of the writing, due to deterioration of the mordant.

129 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 821

PLATE 70

Length 292.1cm. Width 165.1cm.

Colour and technique:

Ground: fine white cotton. Red. The outlines are printed with the mordant for red. In traditional work, two distinct tones appear where the outline and filling coincide. Here, an alizarin dye-bath has been used, and the fine work of the outline blocks, including the feathers of the *hamsa* and the shading of the petals of the flowers, is obscured. The white ground has taken a warm tint from the dye-bath.

At each end of the *dopatta* is a border of *butas*, each a flowering plant with a pair of long straight leaf-stems at the base and a profusion of cup-shaped flowers. One long stem bearing a bud turns over at the top of the plant in the traditional manner. The narrow guard-borders and side-borders have a pattern of undulating stem bearing small vine-leaves and bunches of grapes. The field is filled with small motifs of *hamsa*, depicted with the opinions of the wings and the long feathers of the tail held in a fan-like pattern over the back. A large square tax-stamp is imprinted in the border.

130 DOPATTA: cotton, block-printed and mordant-dyed From Rajasthan (Sanganer), 19th century.

Accession No. 93

Length 289.7cm. Width 108.2cm.

Colour and technique:

Ground: white cotton muslin. Red and black. The outlines reprinted with the mordant for red. The filling of the patterns is printed with the mordant for black. The white ground has taken a warm tint from the dye-bath.

At each end of the *dopatta* is a border of *butas*, each a plant with trefoil leaves. Fifteen *butas* appear at one end, and sixteen at the other. The narrow guard borders and side borders have a pattern of undulating stem bearing leaves and small buds. Below the main border at each end is a row of flower-heads with long petals which curl inward. The *butis* of the field are gracefully designed within the traditional mango form. Each is a pair of stems, bearing small pointed leaves; one of the stems with a partly opened bud droops over at the top to complete the curled tip of the mango. A parakeet perches on one of the stems, turning its head over its shoulder; its tail extends in a gentle curve below the *buti*, to balance the interlinked leaf stems. A large square tax stamp is imprinted on one corner of the cloth.

131 DOPATTA: cotton, block printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 218

Length 432.1cm. Width 114.2cm.

Colour and technique:

Ground: white cotton. Red. The outlines are printed with the mordant for red. The filling of the patterns is printed with the same mordant. A deepening of colour occurs where outline and filling coincide. The white ground has taken a warm yellowish tint from the dye-bath.

At each end is a border of *butas* which are flowering plants of a distinctive type traditional to Sanganer, with large serrated leaves below, and a single fan-shaped flower which rests between long pointed leaves. The border is set between double guard-borders of the vine-stem pattern bearing small bunches of grapes. The guard-borders are repeated as the side-borders of the *dopatta*. Below the main end-borders is a band of *butis*, each a small flowering plant with long pointed leaves and stems of buds which curve upward and overhang each other. The lower stem has a large pendant flower which forms the centre-piece of the *buta*. The *butis* of the field are miniature flowering plants, bearing small buds covered with scale-like leaves, which open into fan-like flowers. A large tax-stamp is imprinted on one corner.

132 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 223

Length 572cm. Width 138.3cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines of the pattern are printed with the mordant for red. The fillings are printed with the mordant for black. The dye-bath is alizarin, and the fine details of the pattern are somewhat obscured by flooding of the colour.

At each end is a border of *butas* which are a traditional pattern of Sanganer, each a small plant with a pair of serrated leaves, and a single large fan-shaped flower set between two long curved leaves.

The guard-borders and side-borders are a bold pattern of round flowers linked by groups of four branches which join with a quatrefoil; on each of these branches is a small bird. Below the main border is a row of *butas* in the form of flower-heads with long curling petals. The field is filled with small *butis*, each a flowering plant bearing a single round flower. A large square tax-stamp is imprinted at one end.

133 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1344

Length 350cm. Width 150cm.

Colour and technique:

Ground: fine white cotton muslin. Two reds, and black. The outlines of the birds are printed with the mordant for black; they are filled with the mordant for red. The outlines of the borders and guard-borders are printed with the mordant for red, and the patterns are filled with a lighter tone of the same mordant. The white ground has taken a warm tint from the dye-bath, which is alizarin.

At each end of the *dopatta* is a border filled with *butas* of a traditional Sanganer type, each a flowering plant with two long straight sprays of leaves at the base, and a profusion of cup-shaped flowers. The guard-borders and side-borders are a version of the vine-scroll pattern, but the drawing is smaller and weaker than in early examples, suggesting a late date for this piece. The field is filled with peacocks, arranged in a half-drop repeat. The birds are depicted strutting with their tails spread like fans.

134 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), Late 19th or early 20th century.

Accession No. 820

Length 317cm. Width 160.5cm.

Colour and technique:

Ground: white cotton muslin. The outlines are printed with the mordant for red; the filling of the patterns is printed with the same mordant. Where outline and filling coincide, a darker tone is formed. The dye-bath is alizarin; some of the surplus dye has flooded and stained parts of the ground.

At each end of the *dopatta* is a border of *butas*, each a flowering of a traditional Sanganer type, with a pair of long leaf-sprays at the base, and a profusion of cup-shaped flowers. The guard-borders and side-borders are a small arabesque pattern with a quatrefoil flower in each scroll. The field is filled with a pattern of narrow stripes, which are a version of the vinestem pattern which frequently appears as a guard-border on Sanganer cotton-prints.

135 PART OF A DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th or early 20th century.

Accession No. 819

Length 245.5cm. Width 164.5cm.

Colour and technique:

Ground: white cotton muslin. The outlines are printed with the mordant for red; the filling of the patterns is printed with the same mordant. A deeper tone of red is formed where the filling overlies the outline. The dye-bath is alizarin, and slight flooding of the colour has obscured some of the details of the pattern.

One end of the *dopatta* has been cut away. The end-border which remains is filled with *butas*

of a traditional Sanganer type, each a flowering plant with a pair of long leaf-sprays at the base and a profusion of cup-shaped flowers. The guard-borders and side-borders are another traditional pattern, the vine-stem. The field is printed with a pattern of narrow stripes, each an undulating stem bearing three curved leaves in each scroll, set between bands of chequers.

136 SACRED VESTMENT: cotton, block-printed and mordant-dyed, bearing inscriptions of devotion to Shiva. From Rajasthan (Sanganer), 19th century.

Accession No. 1342

PLATE 71B

Length 286.7cm. Width 113.7cm.

Colour and technique:

Ground: fine white cotton. Red and black. The bands of inscriptions are printed with the mordant for black. The intervening bands of trefoil leaves, the guard-borders and the *butas* and flower-heads of the end-borders are printed in outline with the mordant for red, and the fillings are printed with the same mordant. A deeper tone of the colour occurs where outline and filling coincide. The print-blocks are very finely cut, and the printing and dyeing are well executed.

The cloth was worn by a devotee of Shiva for *pūja* on some special occasion. The field contains repeated bands of a short inscription in *devanagari* script, printed in black. The inscription reads *Shivaya-namah* (I bow to the name of Shiva). Between the inscription bands are stripes, printed in red, with a pattern of trefoil leaves from the *bel* tree, sacred to Shiva. At each end of the cloth is a border of *butas*, each a gracefully drawn version of the trefoil leaves. The narrow guard-borders are decorated with a pattern of small round flowers. Below the border at each end of the cloth is a row of tridents (*trisula*), one of the emblems of Shiva, with pairs of tassels decorating the heads of the shafts. Between the tridents are long bell-shaped flowers.

137 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1030

Length 292.2cm. Width 105.5cm.

Colour and technique:

Ground: fine white cotton muslin. Red and black. The outlines of the border patterns are printed with the mordant for red, and their fillings are printed with the mordant for black. The patterns of the field are outlined and filled with the mordant for black.

At each end is a border of *butas*, each a flowering plant designed within the mango form, of the same pattern as appears on No. 129. The guard-borders are an arabesque pattern with a full-blown flower within each scroll. Below the main border is a row of flower-heads of the type which also appear on No. 129. The *butis* of the field are small and closely printed, each being a plant with a single round flower. In one corner is an imprint of a large square tax-stamp of the type with a border of interlinked circles. The work is quite roughly executed and the piece is of late date.

138 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1029

Length 304.8cm. Width 147.4cm.

Colour and technique:

Ground: fine white cotton. Red. The outlines of the pattern are printed with the mordant for red and the fillings are printed with the same mordant. A deepening of the colour occurs where outline and filling coincide. The white ground has absorbed a considerable amount of red from the dye-bath.

At each end is a border of *butas*, each a flowering plant designed within the mango form, of the same pattern as appears on No. 129. The guard-borders are the vine pattern. The *butis* of the field, which are printed closely together, are miniature plants each with a single full-blown flower.

The collections include two similar *dopattas* (Acc. Nos. 822 and 823) with the same border *butas* and guard-borders of the vine pattern, but with different *butis* in the field.

139 PART OF A DOPATTA: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 1373

Length 122cm. Width 151cm.

Colour and technique:

Ground: white cotton muslin, dyed black. Red and yellow. The outlines are printed with the mordant for red. The flowers are filled with the same mordant. After mordant-dyeing, the cloth was resist-dyed in yellow, leaving the flowers reserved. The ground was then resist-dyed in black, leaving the borders and patterns reserved in red and yellow. The black has taken a rich deep tone over the underlying yellow.

The fragment comprises one of the end-borders and part of the field. The end-border contains a row of *butas*, each a flowering plant designed within the mango form. The *butas* are of the same type as on the border of No. 129, though the colouring is different. The guard-borders and the side-borders are the vine pattern. The small *butis* which fill the field are single sprays of the same plant as the border *butas*. In the end-border is an imprint of a large square tax-stamp, somewhat obscured by the deep black of the ground.

140 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 1607

PLATE 70A

Length 281.5cm. Width 155.5cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines are printed with the mordant for red. The motifs of the borders are filled with the mordant for red; a deepening of the colour occurs where outline and filling coincide. The stripes of the field are outlined with the mordant for red, and filled alternately with the mordant for red and with the mordant for black. The ground has taken a warm tint from the dye-bath.

At each end is a border of *butas* each a conventional iris plant with one large flower. The guard-borders are the vine pattern. The field has a pattern of narrow stripes bound by lines of fine chequers. Each stripe is a leaf-stem bearing a group of three small buds in each undulation. At one end is an imprint of a large square tax-stamp.

141 DOPATTA: cotton, block-printed, mordant-dyed and resist-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1608

Length 288.5cm. Width 162.5cm.

Colour and technique:

Ground: fine white cotton, resist-dyed green. Red. The outlines are printed with the mordant or red; the patterns are filled with the same mordant. A deepening of colour occurs where outline and filling coincide. After mordant-dyeing, the ground was resist-dyed bright green, with the patterns reserved.

At each end is a border of *butas*, each a plant with a single large fan-shaped flower, of the same type as appear on No. 128. The guard-borders are an arabesque pattern bearing trefoil leaves. The field has a pattern of stripes which are a version of the vine pattern. At one end of the cloth is an imprint of a large square tax-stamp, a partial imprint at the other end of the border suggests that the cloth was carelessly folded before stamping.

142 DOPATTA: cotton, woven in stripes, printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 824

Length 335.5cm. Width 190cm.

Colour and technique:

Ground: white cotton muslin, woven in a pattern of stripes. Red and black. The outlines are printed with the mordant for red. The fillings are printed with the mordant for black. The ground of the field is stippled with the mordant for red. The fabric has collapsed under some of the black areas due to deterioration of the iron mordant.

At each end is a border of *butas*, each a flowering plant designed within the mango form, of the same type as appear on No. 128. The guard-borders are the vine pattern. The field is decorated in a style unusual in Indian fabric printing; it is stippled with the mordant for red, giving a speckled pattern over the woven stripes.

143 DOPATTA: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1399

Length 430.8cm. Width 142.3cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines of the borders are printed with the mordant for red; the fillings are printed with the same mordant. A deepening of the colour occurs where outline and filling coincide. The field pattern is printed with the mordant for black. The ground has taken a warm tint from the dye-bath.

At each end is a border of *butas*, each a plant with a single large fan-shaped flower. The guard-borders are the vine pattern, and a row of flower-heads is printed below the main border. This series of border patterns is identical to those on No. 128. The field has a pattern of large chevrons, each a triple band of black alternating with a band of white. A large square tax-stamp is imprinted at one end of the cloth.

144 PART OF A SKIRT: cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 1374

Length 86.4cm. Width (at waist) 15.2cm. (at hem) 167.7cm.

Colour and technique:

Ground: white cotton. Red. The outline is printed with the mordant or red; the fillings are printed with the same mordant. The ground has taken a warm tint from the dye-bath.

The fragment is from a skirt cut in flared gores from a closely fitting waist; parts of nine gores remain. The fabric is printed with *butis*, each a spring bearing a flower with prominent stamens and outer petals or sepals covered with fine scales. The print-block for the *buti* is finely drawn and well cut.

145 KERCHIEF: cotton, block-printed. The piece bears motifs associated with cotton-printing at Sanganer, but was probably printed in a village workshop. From Rajasthan, modern.

Accession No. 452

Length 99.1cm. Width 83.9cm.

Colour and technique:

Ground: white cotton. Red. The pattern is block-printed.

At one end is a broad border-filled with *butas* of a traditional type in use at Sanganer, the flowering plant with a single large fan-shaped flower. Below the main border is a row of flower-heads. These patterns appear on No. 128. The printing is very roughly executed, and only the block for printing the filling is used, giving a bold effect without the fine detail which appears on the outline-blocks of the Sanganer prints. The broad guard-borders are printed from a coarsely cut print-block in which a diaper of flowers, cut on the block, appears in white. The field is filled with small *butis*, each a single serrated leaf, very simply cut. The Hindi numerals ४॥ (411) are written in black ink in the lower border.

The use of Sanganer print-blocks is evidence of the custom of some of the *chhipas*, who sell their old worn print blocks to the village printers. The border and the field-pattern are from blocks of the type associated with crude work from the smaller centres of cotton-printing.

146 COVER (*rumal*): cotton, block printed, mordant-dyed and over-printed with gold. From Rajasthan (Sanganer), 19th century.

Accession No. 9

PLATE 69

Length 99.8cm. Width 55cm.

Colour and technique:

Ground: fine white cotton. Red, dark violet and gold. The pattern is printed with the mordant for violet; details are printed with the mordant for red. The white ground has taken a warm tint from the dye-bath. The entire design is over-printed with an outline of gold, the outline being printed with gum, to which gold leaf is applied.

At each end of the *rumal* is a border containing eight *butas*, each a flowering plant designed within the conventional mango form, the topmost bud turning over to the left to form the characteristic curled tip. The narrow guard-borders are a leaf-scroll bearing round flowers, and the same pattern is repeated on the side-borders. Below the main border of *butas* is a row of ten flower-heads with long petals which curl inward. The field is printed with *butis*, each small flowering plant designed in the mango form. A large square tax-stamp is printed on the back of the fabric in one of the end-borders.

The printing is of fine quality, and the colour rich and clear. The gold outline is an unusual feature on the Sanganer cloths of this type, and appears to link the *rumal* with an earlier tradition, when gold was frequently used.

147 PAIR OF RUMALS (*uncut*): cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 94

PLATE 72A

Length (two *rumals*) 189cm. Width 52cm.

Colour and technique:

Ground: fine white cotton. Black and red. The piece contains two *rumals* printed end-to-end and uncut. The cloth is the end of a woven piece; a selvedge runs at one side, and the other has a small rolled hem, stitched after printing. The outlines of the pattern are printed with the mordant for red. The fillings are printed with the mordant for black. The white ground has taken a warm tint from the dye-bath.

The patterns on both *rumals* are identical. At each end is a border containing seven *butas* of a type traditional at Sanganer, a small flowering plant with a pair of serrated leaves and a single large fan-shaped flower which rests between a pair of long curved leaves. The guard-borders are bands of quatre-foils, and are repeated as side-borders along the length of the *rumals*. Below the main border on each *rumal* is a row of ten flower-heads with long petals which curl inward. The field has a bold pattern of floral stripes, designed in the form of an arabesque bearing small leaves and single large-flower-heads with prominent stamens.

At the end of each *rumal* is an imprint of the large square tax-stamp used at Sanganer in the 19th and early 20th centuries. Two small brush-drawn inscriptions appear at the divisions between the *rumals*.

148 COVER (*rumal*): cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 164

PLATE 72B

Length 97.1cm. Width 48.2cm.

Colour and technique:

Ground: fine white cotton. Black. The outlines are printed with the mordant for black; parts of the pattern are filled with the same mordant, using a second print-block. A deepening of the colour occurs where outline and filling coincide. The white ground has taken a warm yellowish tint from the dye-bath.

The field is filled with *butas* arranged in a half-drop repeat. Each is a succulent plant with a thick tapering stem marked with a scale-like pattern of scars. From the growing-point at the top, long stems hang downward bearing pairs of leaflets, and a large flower grows upward on a stem with larger leaves and two small pendant buds. At each end is a border of the same *butas*, set between guard-borders of leaf stem. The guard-borders are repeated as side-borders. Below the main border is a row of *butis*, each a single bloom of a deep bell-like flower growing on a stem with two pointed leaves. A tendril-like stem bearing buds curves around the base of the flower. A large square tax-stamp is imprinted in one corner of the cloth.

149 COVER (*rumal*): cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), late 19th century.

Accession No. 1610

PLATE 73A

Length 95cm. Width 49.2cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines are printed with the mordant for red. The filling of

At each end is a border filled with seven *butas* of a type which appears on many of the Sanganer prints, a small plant with a pair of serrated leaves and a large fan-shaped flower resting between a pair of long curved leaves. The guard-borders, which are repeated as side borders, have a pattern of butterflies. Below the main border at each end of the cloth is a row of larger butterflies with patterned wings, and a small butterfly facing the head of each one. The field is filled with the same motif of large and small butterflies, arranged in a half-drop repeat. At one end a large square tax-stamp is imprinted on the cloth.

150 COVER (*rumal*): cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 184

Length 92.8cm. Width 48.5cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines of the pattern are printed with the mordant for red. The *butas* of the borders and the pattern of the guard-borders are filled with the mordant for red. A deepening of colour occurs where outline and filling coincide. The *butis* of the field are filled with the mordant for black, the flowers being filled with the mordant for red. The white ground has taken a warm yellowish tint from the dye-bath.

The *butas* of the end-borders are flowering plants of a distinctive type, with a pair of large serrated leaves and a large fan-like flower which rests between a pair of long curved leaves. The border is set between guard-borders of an undulating vine-stem bearing bunches of small grapes. Below the main border is a row of flower-heads with long petals which curl inward. The vine-stem guard-borders are repeated as side-borders along the length of the *rumal*. The *butis* of the field are small plants, compactly designed, with pointed leaves and small flowers with fan-like petals which hang gracefully downward. A bud at the top of the plant droops over to form the traditional curved tip of the *buti*. The *rumal* is marked with a large square tax-stamp imprinted in one corner.

151 COVER (*rumal*): cotton, block-printed and mordant-dyed. From Rajasthan (Sanganer), 19th century.

Accession No. 186

PLATE 73B

Length 95.9cm. Width 51.5cm.

Colour and technique:

Ground: fine white cotton. Red and black. The outlines are printed with the mordant for red. The patterns are filled with the mordant for black. The white cotton ground has taken a warm yellowish tint from the dye-bath.

The *butas* of the end-borders are flowering plants of a distinctive type, with large serrated leaves and a single fan-shaped flower which rests between long pointed leaves. The guard-borders contain a pattern of conventional butterflies. Below the main border is a row of *butas*, each a single spray of a plant with long pointed leaves and a flower of the orchid type. The guard-borders of butterflies are repeated as side-borders along the length of the *rumal*. The *butis* of the field are small flowering plants with long pointed leaves and three long stems of buds which curve upward and overhang each other. The lower stem bears a large pendant flower, and the upper stems have partly-opened buds at the tips. A large square tax-stamp is imprinted in one corner. An inscription is painted in *devanagari* characters in red, and a small written inscription appears in black.

152 SAMPLE PIECE: cotton, printed and mordant-dyed, containing sixty sample imprints of patterns from the cotton-printing workshops at Sanganer, with seven samples of border designs and four samples of border *butas*. From Rajasthan (Sanganer), 20th century.

Accession No. 155

PLATE 74

Length 147.4cm. Width 94.4cm.

Colour and technique:

Ground: white cotton. Red and black. The patterns are printed and mordant-dyed in red, by the traditional

method of printing the mordant with a finely-cut outline block, and printing the filling of the patterns with the same mordant. A deeper tone appears where outline and filling coincide. In a few instances, the patterns have details printed with the mordant for black.

The piece is printed with sample patterns from the workshops at Sanganer. Many can be recognised as *buta*, *buti* and border designs in use since the early nineteenth century, which appear on pieces catalogued in this section. The samples also include some simple all-over geometric and floral patterns which are modern, and are used upon articles like table-covers produced for popular sale today. The field is divided into sixty squares by double lines printed in black. Each square contains an all-over pattern. The squares are numbered in Hindi characters, but the names of the patterns are not given. At one side of the cloth, a deep border with six compartments is marked by six different guard-border designs. A seventh border pattern is printed along the other three sides of the cloth.

The six compartments of the border contain samples of border *butas*, with flower-heads placed below them as they normally appear on the traditional *dopattas* and *rumals* printed in this style. Two patterns occur alternately. The first is a plant with a pair of large serrated leaves and a single fan-shaped flower (which occurs on Nos. 128, 141, 142, 143, 145, 147, 149, 150 and 151). Below it is a flower-head consisting of a bell-shaped flower entwined with leaf-stem, which appears on No. 148. The second *buta* is a flowering plant with long curved leaves and star-like flowers and buds, which does not appear on any of the Sanganer pieces in the Calico Museum collection. Below it is a flower-head of an orchid-like flower, of which again there is no other example in the collection.

(b) Gujarat

The most sophisticated textile products of Gujarat in former times were embroidered and woven fabrics. Woven silks and gold brocades were made at Ahmedabad and many smaller towns, the industry undoubtedly owing its prosperity, in the seventeenth century, to the strong provincial court of the Mughals in Gujarat. At this same period fine embroideries in coloured silks on white cotton became a flourishing trade with the West, with Cambay as the central mart, and embroideries in gold thread upon velvet and silk were made for the court, and for ritual in religious observance.

It is likely that cotton painting and printing were always somewhat subservient to these luxury crafts, and skill was certainly not as highly developed in this area as in parts of South India and the Deccan. Nevertheless the actual volume of trade and production was enormous, especially as far as the cheaper sorts were concerned. Examples of those produced in the mediaeval period are catalogued and discussed in the first section of this catalogue ("Indian Fabrics found in Egypt, 15th century and earlier", pages 1 to 13), all of which were comparatively cheap piece-goods made for bulk export. During the seventeenth and eighteenth centuries, merchants of the Dutch and English East India Companies frequently reported that Gujarat 'chints' or 'pintadoes' were not as good in quality as those of the Coromandel Coast.

Today, after a century of industrialisation and machine-printed textiles, we look upon even the cheapest hand-printed fabrics with more appreciative eyes. We admire the spontaneity of even the most unsophisticated craftsmen, whose products are a refreshing relief from the standardisation of a machine-age. However crude, they express for us the compensating qualities of the human and sensuous touch.

The French merchant Georges Roques, who was stationed in Western India from 1676 to about 1691 has left a vivid account of the cotton-printers at work at Ahmedabad, written in 1678.⁴ He described the manufacture as a cottage-industry, and he is the only European to have told us about the cloths made for local use and the condition of the craftsmen themselves, whose simplicity and poverty he describes with sympathy. The print-blocks used by them were more boldly and coarsely cut than those used by craftsmen making the fine chintzes for the European market. The process of printing which he describes, although imperfectly understood by him, is basically the same as that used to make the nineteenth and twentieth century fabrics catalogued in this section. A vigorous outline is printed with what we now know to be the mordant for black. He tells us that the ground was usually red or violet, both of which are colours obtained by dyeing with printed mordants in madder, or one of the similar dye-stuffs. The other colours such as green and yellow were added as tints to the finished cloth. The cheaper piece-goods of this class were treated as expendable and therefore rarely survive from an early period. We cannot therefore say how close the nineteenth century designs are to the earlier ones. But many cotton-printing communities still surviving on the outskirts of towns are undoubtedly descendants of those described by Roques.

A feature of the Gujarat cotton-prints not mentioned by Roques is the resist-dyed indigo ground, which is a popular alternative to the red and the violet. In the nineteenth century examples, a subtle variety of tones is achieved by a second dipping, usually in *halda* (mother turmeric); this gives blue-blacks and green-blacks which contrast harmoniously with subdued tints of red and yellow. The reds are traditionally madder-dyed, using an alum mordant. Roques mentions a root called "saranguy" which gave a beautiful red. This root has been identified as *morinda citrifolia*, still widely used in the nineteenth century as a cheap substitute for madder, the method of use being the same.⁵

The type of *sari* design represented by Nos. 154 to 158 (Plate 76) may well be a traditional Gujarati design of long standing.⁶ The bold and simple border pattern is repeated on all the *saris*, but the fields differ, some being printed and some plain-dyed. No. 161 (Plate 77B), although of the same basic pattern, shows a startling decline in quality. Broken print-blocks were used in the making, and they were roughly applied, yet the piece has a certain bold appeal. Even today, the poorer village craftsmen use worn-out blocks which they buy second-hand from more prosperous craftsmen in the larger centres.⁷

In the late nineteenth century, a now almost forgotten textile industry was fostered in the jails in many parts of India to provide the prisoners with some useful occupation, a social experiment in rehabilitation almost one hundred years ahead of its time. In the collections of the Victoria and Albert Museum are several roughly printed *saris* of traditional design (Acc. Nos. 114 to 118-1883) made in the jail at Ahmedabad. Jail products were sold very cheaply, and the system, while beneficial to the prisoners, caused great hardship to local village craftsmen, who often found it impossible to make a living against the severely undercut prices.⁸ While there is no evidence

that No. 161 is a jail product rather than that of a village craftsman, it is useful to recall that this social experiment existed, for it was certainly responsible for forcing standards down to a very low level. Since the nineteenth century many cotton-printers have turned to other trades, a large number being absorbed into the textile mills which now form the main industry of Ahmedabad and several other towns. Nos. 162 and 163 are piece-goods hand-printed in traditional style, using commercial dyes which follow the old colour schemes. They are typical of contemporary work at Deesa and other village centres of Northern Gujarat, where it is many years since vegetable dyes were used, and the traditional recipes are now virtually forgotten.

One of the cotton-prints, a *dopatta*, No. 153 (Plate 75) is a fine nineteenth century piece in soft red and dull yellow on a deep blue-black ground. The motifs of the lady and the peacock printed on the field appear on many embroidered silk garment pieces made at Bhuj and other centres of Gujarat, for wealthier people. The derivation from an embroidered motif is particularly clear in the peacock, where the decorative outline and conventional feathering of the tail may be compared with embroidered examples, such as Acc. Nos. 617 and 1145 in the collections.

The tie-dyed *bandhani* silk *saris* and *odhanis* of Jamnagar in Kathiawar, and Bhuj in Kutch, had a special place in the traditional dress of Gujarat, for many of the designs were by custom made for specific gifts of members of the family to a bride as part of her wedding dowry. During the nineteenth century, cheap copies from the printing mills of Manchester flooded the market, and were also copied in the local textile mills. Nos. 165 and 166 (Plate 78B) are hand-printed examples of garment pieces closely influenced by *bandhani* design, in which an imitation of the spotted pattern has been printed with resist-paste, to appear white on a resist-dyed ground. In Gujarat, a resist-paste made basically of clay and gum is often used in place of wax for cheaper work, for it can be readily applied with print-blocks and does not melt in a heated dye-bath. Two pieces from the Rajasthan-Gujarat border (Nos. 167 and 168, Plate 78A) show the free but effective work executed in this technique today.

153 DOPATTA: cotton, block-printed, mordant-dyed and resist-dyed. From Gujarat, 19th century.

Accession No. 595

PLATE 75

Length 215.9cm. Width 119.5cm.

Colour and technique:

Ground: white cotton, dyed deep indigo, with the pattern reserved. The outlines are printed with the mordant for black. Details of the pattern are printed with the mordant for red. The cloth is resist-dyed in yellow, with the red parts reserved. The cloth is finally resist-dyed deep indigo, with the pattern reserved. Details remain yellow, and the ground takes a deep greenish-black tint from the underlying yellow.

The field is printed with a pattern of women who stand holding flowers; they alternate with peacocks, strutting with the tail raised. The motifs are traditional to Gujarati decorative art, and are used with great exuberance in embroidery. Here, they form a dignified and restrained pattern on the sombre ground. At each end of the *dopatta* is a series of three borders, linked by guard-borders of quatrefoil flowers set between narrow bands of chequers. The outer border is a row of *butis*, each a flowering plant

designed within the conventional mango form. The second border is a band of double chevrons decorated with small flowers. The innermost border is a band of small flowering plants. The pattern of the guard-border is repeated along both sides of the *dopatta*.

154 SARI: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 1305

PLATE 76B

Length 439.7cm. Width 132.2cm.

Colour and technique:

Ground. white cotton muslin. Black, red, yellow and green. The pattern, consisting of an all-over design in the field and a series of borders, is block-printed with the mordants for black and red. The ground of the end-panel (*palla*) is filled with the mordant for red. After mordant-dyeing, the grounds of some of the bands of the border are painted green and yellow.

The end-panel (*palla*) of the *sari* is decorated with a broad border filled with *butas*, surmounted by fifteen narrow bands of floral and formal ornament. The *butas* of the border are plants composed within the form of the mango; the stems are rather angular, and bear star-like flowers and small pointed buds, but no leaves. One stem bearing a flower and a bud turns over at the top of the plant in the traditional manner. The flowers are white, and the stems and buds green, on a red ground. A narrow band of leaves and flowers set between lines of chequers marks the lower edge of the *palla*. The fifteen bands of ornament above the *butas* are arranged symmetrically above and below a central band, which is of interlacing stems bearing flowers and leaves, on a ground coloured red. The patterns are printed in black, and decorated with red, the grounds of alternate bands being filled with yellow or green.

At the opposite end of the *sari*, the border of *butas* appears with only three surmounting bands of ornament. The field is filled with a close pattern of fine meandering stems with fern-like leaves, printed in black. Nos. 155 to 158 are a group of *saris* in the same style. The border patterns are the same in each case, but there are differences in the design of the field.

155 SARI: cotton, block-printed, mordant-dyed, resist-dyed and painted. From Gujarat, 19th century.

Accession No. 1306

Length 442.2cm. Width 128cm.

Colour and technique:

Ground: white cotton muslin, the field dyed dark indigo-blue. Black, red, yellow and green. The border patterns are block-printed with the mordants for black and red. The ground of the end-panel is filled with the mordant for red. After mordant-dyeing, the field is resist-dyed with indigo. The grounds of some of the bands of the borders are painted yellow and green.

The *sari* is printed with the same pattern on the *palla* as No. 154, from the same set of print-blocks. There is some variation of colouring in the details, a very bright yellow being used to fill the side-borders and some of the bands on the *palla*. The same bright yellow is applied to the buds of the border *butas*. There is no printed pattern in the field; the entire ground is resist-dyed deep indigo-blue, which forms an effective contrast to the colours of the *palla* and side-borders.

156 SARI: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 1307

PLATE 76A

Length 429.5cm. Width 132.2cm.

Colour and technique:

Ground: fine white cotton muslin, the ground of the field dyed deep violet. The pattern on the field, and in the borders of the *palla*, is block-printed with the mordants for black and red. The ground of the end-panel (*palla*) is filled with the mordant for red, and that of the field with the mordant for violet. After mordant-dyeing the grounds of some of the bands of the border are painted green and yellow.

The *palla* and borders of the *sari* are printed with the same traditional pattern as No. 154. The fabric is of a somewhat finer quality, and the printing is more clear and sharp. The field in this case is filled with a floral pattern, formed by repeating the *butas* which appear on the end-border of the *palla*. The ground of the field is dyed deep rich violet, leaving the *butas* reserved. The end of the *palla* is decorated with a band woven with silver-gilt thread and red cotton, cut from another *sari* and sewn on.

157 SARI: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 1308

Length 427cm. Width 134.7cm.

Colour and technique:

Ground: white cotton muslin, the field dyed red. Black, red, green and yellow. The pattern is block-printed with the mordants for black and red, the field pattern being red. The ground of the end-panel and of the field are filled with the mordant for red. After mordant-dyeing, the grounds of some of the bands of the borders are printed green and yellow.

The *palla* and borders of the *sari* are printed with the same traditional pattern as No. 154, with some variation of colouring in the details, the side-border being coloured green. The field bears a small chevron pattern, printed in red; the entire ground of the field is dyed the same red, the pattern appearing as a shadowy tone over the field.

158 SARI: cotton, block-printed, mordant-dyed and painted. From Gujarat, 19th century.

Accession No. 1309

Length 449.8cm. Width 116.9cm.

Colour and technique:

Ground: white cotton muslin; the field is dyed black. Black, red, yellow and green. The patterns are printed with the mordants for black and red. The ground of the end-panel is filled with the mordant for red, and the ground of the field with the mordant for black. After mordant-dyeing, the grounds of some of the bands of the borders are painted green and yellow.

The *palla* and borders of the *sari* are printed with the same traditional pattern as No. 154. There is no printed pattern in the field; the entire ground is dyed deep black, which forms an effective contrast to the colours of the *palla* and borders.

159 VEIL (odhani): cotton, block-printed and mordant-dyed. From Gujarat, 19th or early 20th century.

Accession No. 487

PLATE 77A

Length 320.2cm. Width 157.6cm.

Colour and technique:

Ground: white cotton, dyed black and red with the pattern reserved. The outlines of the borders are printed with the mordant for black; the ground, and details of the pattern, are filled with the mordant for red. One half

of the field-pattern is printed with the mordant for red, the ground being printed with the mordant for black. In the other half, the pattern is printed with the mordant for black, the ground being printed with the mordant for red. The *buta* of the border and the *buti* of the field remain the natural colour of the cotton, which has taken a warm tint from the dye-bath.

The field is printed with a simple pattern of round discs each containing a flower. One half of the field is printed in black on a ground dyed red with the *butis* reserved; the other half is counter-changed, in red on a black ground. At each end is a border of *butas* in the form of plants with star-like flowers and buds, but no leaves; it is similar to the plant which appears on Nos. 154 to 158, but is printed from a different block, more roughly cut. The narrow guard-border of simple flowers and leaves is repeated as side-borders along the length of the cloth. The ground of the end-borders is dyed red with the *butas* reserved. A circular trade stamp is roughly impressed in the border, but it is completely illegible.

160 VEIL (*odhani*): cotton, block-printed and mordant-dyed, with traces of painting From Gujarat, 19th or early 20th century.

Accession No. 488

Length 306.3cm. Width 157.6cm.

Colour and technique:

Ground: white cotton, dyed black and red with the pattern reserved. Black and red; traces of green and yellow. The outlines of the borders are printed with the mordant for black; the ground, and details of the pattern, are filled with the mordant for red. One half of the field-pattern is printed with the mordant for red, the ground being printed with the mordant for black. In the other half, the pattern is printed with the mordant for black, and the ground with the mordant for red. The *buta* of the border and the *buti* of the field remain the natural colour of the cotton, which has taken a warm tint from the dye-bath. Traces of green and yellow remain, formerly painted on the *buta*.

The *odhani* is of the same type as No. 159. The end-borders contain cone-shaped *butas*, each a flowering plant with parrots half-hidden among the profusion of small flowers. The *butis* of the field are single fan-shaped flowers, and are counter-changed in black and red on the two halves of the *odhani* in the same way as on No. 159. The system of shaping the edge of the print-block which fills the ground colour of the field, so that it interlocks for complete coverage of the cloth, can be seen at one side of the *odhani* where the pattern fails to meet the border bands.

161 SARI: cotton, block-printed. From Gujarat, late 19th or early 20th century.

Accession No. 556

PLATE 77B

Length 256.5cm. Width 175.3cm.

Colour and technique:

Ground: white cotton, the field printed red. Black, yellow and green. The outlines of the border patterns are printed black. The ground of the field and of the end-panel is printed red. Details of the pattern of the borders are printed green and yellow.

The *sari* has one lengthwise seam, seven before printing. The work is very roughly executed, using commercial dyes, and the *sari* is a degenerate version of the traditional types (Nos. 154 to 158). At each end is a border of *butas*, very simply drawn, in the form of flowering plants with pairs of leaf-stems at the base, and round flowers on short angular stems. Above the row of *butas*, the *palla* is completed by bands appear and at the other end only six. At each side of the *sari* is a border of scallops bearing a bud upon each point. The field is filled with a pattern of triangular spots, outlined in black on a ground printed red.

162 COTTON PIECE: cotton, block-printed, mordant-dyed and resist-dyed. From Western India, probably Gujarat, 19th or early 20th century.

Accession No. 555

Length 317.5cm. Width 77.7cm.

Colour and technique:

Ground: white cotton, resist-dyed dark indigo blue, with the pattern reserved. Red. The pattern is printed with the mordant for red. After mordant-dyeing, the pattern is covered with resist-paste, and the cloth resist-dyed in indigo. The pattern remains red with a white centre.

The fabric is printed in red with a very simple pattern of quatrefoils, which remain reserved with a white centre and surround on a ground resist-dyed dark indigo-blue. The edge of the block, which bears a number of motifs, is clearly discernible; the pattern is stepped for registration, but this is not always accurately followed. The work is very freely executed, but the rich colour makes it very effective. At one end of the piece, a triple line printed in black marks the end of the printed pattern.

163 COTTON PIECE: cotton, block-printed, mordant-dyed and resist-dyed. From Western India (probably Gujarat), 19th or early 20th century.

Accession No. 486

Length 309.9cm. Width 77.2cm.

Colour and technique:

Ground: white cotton, resist-dyed deep indigo-blue, with the pattern reserved. Red. The pattern is printed with the mordant for red. After mordant-dyeing, the pattern is covered with resist-paste, and the cloth resist-dyed in indigo. The pattern remains red with white centres.

The fabric is printed in red with a very simple pattern of small round flowers, which remain reserved with white centres on a ground resist-dyed dark indigo-blue. The work is very freely executed, but its clear rich colour makes it effective. At one end of the piece, a double line is printed in red to mark the end of the pattern; the subsequent dyeing in indigo gives the line a blackish tone. The piece may be compared with No. 162 which is very similar in style and technique.

164 VEIL (odhani): cotton, block printed and mordant-dyed. From Western India (probably Gujarat) 19th or early 20th century.

Accession No. 437

Length 213.4cm. Width 134.6cm.

Colour and technique:

Ground: white cotton, dyed red with the pattern reserved. Black. The outline of the pattern is printed with the mordant for black, the end border being printed with the mordants for black and red. The field is filled with the mordant for red. The red is imperfectly dyed on the back of the cloth, as the printed mordant has not fully penetrated the fabric.

At each end is a geometric border of undulating lines which form an interlocking pattern, set above short straight lines bearing triangles and stars. The side borders are simple bands of black, surmounted by a single line. The *butis* which fill the field are small trees of conifer type, in black and white on a red ground. The work is very freely executed, and the white ground, which appears within details of the pattern, has taken a warm tint from the dye-bath.

165 VEIL (*chundadi*): cotton, resist-dyed from a block-printed resist. From Gujarat, early 20th century.

Accession No. 558

Length 260.5cm. Width 160.4cm.

Colour and technique:

Ground: white cotton, resist-dyed red and black. Green and yellow. The pattern is designed in spots of white, formed by a resist-paste applied by print-block before dyeing. The field is dyed red. The outer zone of the field, the borders and the central medallion are dyed black, the edges being blended in imitation of *bandhana* work. Some of the spots are over-printed with yellow and green after dyeing.

The *chundadi* has a seam down the centre, and one of the halves is made from two pieces of cotton sewn together. The seaming was done before the pattern was applied. At each end is a border of floral ornament. At each side is a border of chevrons filled alternately with triangles composed of small spots and with quatrefoils of spots. In the centre of the field is a round medallion of formal floral ornament, and in one corner is the figure of a woman with one hand upraised, holding a bird. The field is filled with an *ogee* trellis pattern outlined in small spots, with a large square spot in each compartment. Near the woman and bird, the figures ૪૦૫ (405) are written by hand in Gujarati script. The collections include an almost identical piece from the same workshop (Acc. No. 557) which has a simpler field-pattern of a diaper of spots.

166 SARI: cotton, resist-dyed from a block-printed resist. From Gujarat, early 20th century.

Accession No. 235

PLATE 78B

Length 645.6cm. Width 111.8cm.

Colour and technique:

Ground: white cotton, resist-dyed green, black and red. The pattern is designed in spots of white, formed by a resist-paste applied by print-block before dyeing. The sari is dyed in three zones of colour, the edges of which are blended in imitation of *bandhana* work. The field is dyed green, this zone taking an oval form at a little distance from the corner motifs. A narrow zone of black is dyed around the green field, and the borders are dyed red. Commercial dyes are used.

The pattern is designed entirely in spots of white on a resist-dyed ground. Though it is not a complete imitation of a tie-dyed *sari*, the influence of *bandhana* work is very clear. The end-borders each contain four bands of floral and geometric ornament. The side-borders are bands of round flowers. In each corner of the field is a flowering plant growing from a vase. The field is filled with a diagonal chequer pattern composed of spots, with a group of three spots in each compartment.

167 DOPATTA FOR A WIDOW: cotton, resist-dyed from a block-printed resist. From Northern Gujarat, early 20th century.

Accession No. 438

Length 271.9cm. Width 170.2cm.

Colour and technique:

Ground: white cotton, resist-dyed dark red and black. The cloth was first dyed dark red. The pattern was applied with resist paste, using print-blocks. The cloth was dyed black, leaving the pattern reserved in red.

The *dopatta* has a lengthwise seam down the centre, which was joined before the pattern was dyed. At each end is a border of *butas* in the form of trees with bare branches, the topmost branch overhanging to form the traditional curled tip to the *buta*. The border is separated from the field by

four straight lines. The side-borders are narrow bands of undulating stem with short bare twigs. The field has a pattern of spots. The design is very simply drawn and quite roughly executed, but the motif is obviously drawn from an older source with a poignant and dignified symbolism.

168 PART OF A SKIRT-CLOTH: cotton, block-printed and resist-dyed. From Northern Gujarat, early 20th century.

Accession No. 439

PLATE 78A

Length 218.6cm. Width 87.7cm.

Colour and technique:

Ground: white cotton, dyed deep blue-black. Red, yellow and indigo blue. The ground was first resist-dyed dark yellow, leaving only the flowers and the buds reserved. The flowers and buds which remained white are partly over-printed with red. The ground was resist-dyed with indigo, leaving the *butas* reserved. The leaves and stems remain yellow, and the indigo ground takes a rich blue-black tone over the underlying yellow.

The skirt-cloth is printed with *butas* which appear in four closely placed rows as a border at the end of the piece, and spaced more widely over the field. The work is very freely executed, but is extremely effective. The *butas* are plants with long straight leaves growing from a stem which curves at the base in the manner of small plants which grow in arid ground. Each plant has a single flower with long petals which spread out fan-wise and curl downward; two twigs of buds appear below the flower.

The yellow underlying the blue-black of the field is visible in many places where the resist is imperfectly applied, and some pure blue appears in accidental cracks of the resist over the flowers. These accidental films of pure colour add vibrancy and soft enrichment to the scheme.

169 GARMENT PIECE FOR A MAN (*lungi* or *chadar*): cotton, block-printed, mordant-dyed and resist-dyed. Made for the traditional dress of the Jat men of Sindh and Kutch. From Sindh or Kutch, early 20th century.

Accession No. 1441

PLATE 79A

Length 251.2cm. Width 89.6cm.

Colour and technique:

Ground: fine white cotton. Two reds and two blues. The pattern appears in fine white line on grounds of red and blue, but in each case, the lines have filled with a lighter tint of the ground colour, probably by infiltration of the dye. The piece, though of fine quality, has been made after the introduction of commercial preparations of alizarin and indigo. The style is based on an older tradition of a block-printed resist, outlining the design, the ground being subsequently dyed. Two separate processes are involved, mordant-dyeing in red (traditionally madder or *al*, but since the late nineteenth century, alizarin), and cold-vat dyeing in indigo.

The piece may be worn as a skirt-cloth (*lungi*) or as a shoulder-cloth (*chadar*). At each end is a border with a design of architectural style, composed of short columns with cusped arches above and below. Each compartment contains a cusped medallion of formal floral ornament, and the spandrels of the arches are also filled with flowers. Below each of the main borders is a second band of cusped compartments containing floral ornament. The ground of the borders is blue, and the medallions and floral ornament are on a red ground. The field contains a formal pattern of circles and small round flowers on a red ground, the motifs being on a blue ground. The patterns appear in fine white outline (now filled with a lighter tint of the ground colour) and in the borders there is a decoration of fine spots over the ground.

The cloth is one of the restricted range of patterns made for the Jat men of Kutch and Sindh. The cloths were formerly made in Sindh, but since the separation of the two territories they are now also made in Kutch. The costume is very dignified, consisting of two cloths of this type, printed in red

and blue, worn as *lungi* and *chadar*, a turban-cloth printed in similar style, and a tunic (*kurta*) of white cotton. The Jat people are conservative in their traditions, and this costume is still worn in Kutch.

170 SARI: cotton, decorated with *roghan* work. Made in villages in the northern tracts of Kutch, modern (made about 1968).

Accession No. 1577

PLATE 79B

Length 528.5cm. Width 121cm.

Colour and technique:

Ground: black cotton (a deep violet-black). Yellow, orange, pale green and white paste, applied by hand in freely drawn lines.

The decoration of the *sari* is very freely executed, but is very effective. The field has a pattern of quatrefoil flowers outlined in yellow, green and white, interspersed with orange and white spots. At one end is a deep end-panel composed of two broad bands of floral ornament set between bands of geometric patterns. At the upper edge, against the field, is the traditional pattern of buds resting on the points of scallops.

171 VEIL (*odhani*): silk, resist-dyed. From Gujarat, 19th century.

Accession No. 1144 and 462

COLOUR PLATE XII

Length 376cm. Width 131.4cm.

Colour and technique:

Ground: red satin, resist-dyed deep indigo with the pattern reserved in red. A band 7 cm. deep woven in silver-gilt thread remains at one end.

The ends of the *odhani* have been cut, and five of the six bands of the traditional border patterns remain. The first band, at the edge of the field, is a row of elephant riders and peacocks. The second, the main decorative motif, is a band of medallions each containing a woman who faces a flowering plant. The third is a narrow border of lozenges set between bands of small pyramids (*gana*). The fourth is a broad border of geometric ornament interspersed with flowers and spots, and the fifth is a band of leaf scroll. The field is filled with a trellis pattern composed of large round spots with a whorl-like flower in each compartment. The border of elephant riders and peacocks is repeated at each side of the cloth.

The motifs are all familiar auspicious symbols from Gujarati folk-art, and though the work is freely executed, the rich colouring on the sheen of the satin is very decorative. A band woven in silver-gilt thread remains at one end. A fragment of an *odhani* of identical design, Acc. No. 462, is chosen for illustration because it contains the full range of six bands of pattern in the border, the last being a row of single motifs of leaf-sprays at the end of the cloth under the main design. The collections included three other fragments from *odhanis* of this style (Acc. No. 10, and two very small fragments, Acc. Nos. C.437 and C.453).



*Part of a veil (odhani), resist-dyed silk.
From Gujarat, 19th century.
(No. 171)*

IX. GOLD-BROCADED AND RESIST-DYED COTTONS

From Karuppur, near Tanjore, 19th Century

These finely decorated cloths were made for the Rajas of Tanjore and their consorts. They differ from other fabrics in this catalogue in that the technique of resist-dyeing is combined with gold-brocading. The woven pattern provides the basis for the design, setting the lines of the borders and panels, and providing motifs such as trees, flowers and leaves which form the focal points of the coloured patterns. The designs are freely drawn with resist-wax, using a *kalam*, and are mordant-dyed in red and black. The gold brocade takes a rich tone from immersion in the red dye-bath, and this richness is enhanced by the practice of providing a fine band of darker red immediately at the edge of the gold. In later examples (from the mid nineteenth century) details are painted yellow. Examination of the pieces in the collection, and of the published illustrations quoted in the course of this study, reveals that there is a fairly limited range of traditional motifs in the gold-brocading, around which the resist-dyed patterns may vary quite freely, but there is always extremely close integration of the woven design with the painted one.

The line of the Rajas of Tanjore failed in 1855 for lack of male heirs, and in 1857 the territory came under British rule. The ladies of the royal family were able to retain their accustomed courtly mode of life, but as the power of the family gradually declined, the production of these royal *saris* gradually ceased. When Hadaway made his survey in 1915 of the cotton-painting centres still extant in the Madras state, the craft at Karuppur was already dying. A few craftsmen were still making popular articles like table-covers, using the traditional technique, but most of the cotton-painters were by then engaged on more conventional work, making temple-cloths. Hadaway notes that in the survey made in 1899 at the instance of Mr. G. P. Rouffaer, the village is not mentioned at all.¹ Hadaway saw *saris* in the Palace Collections at Tanjore, and other examples were in the collection of the School of Art, Madras. The examples catalogued here relate closely to those described and illustrated by him, and date from the early to mid nineteenth century.²

Much interest must centre upon the last Raja of Tanjore, of the Maratha dynasty, for whose court the finest of these pieces must have been made. In 1674-5 the Maratha prince Ekoji, younger brother of the great Maratha leader Shivaji, seized Tanjore from the Nayaka governor and assumed sovereignty. The Nayakas had held power since the sixteenth century, when the Vijayanagar empire wrested the territory from the collapsed remnants of the former Chola empire; initially gover-

nors, they had ultimately become the sovereign rulers of Tanjore state. The history of Tanjore under the Maratha rajas was a stormy one. Caught between the rival powers of Madura, Mysore and Hyderabad, the little kingdom was also subjected to the fierce and destructive wars of revenge upon those powers by the Marathas of the Deccan. The British intervened many times during the eighteenth century, and in 1798, following a series of disputes on the succession, they consolidated the Raja Sarfoji on the throne. In 1799 he placed the practical administration and defence of his country in British hands, receiving from them a pension for the upkeep of his royal status. His reign was the most settled period the country had known for three centuries. Sarfoji was succeeded in 1833 by Shivaji, who died in 1855 without male heirs. In 1857, therefore, the British took over the full sovereignty of the state.

The Raja Sarfoji (1799-1833) was not only closely associated politically with the British, but was an admirer of Western art in its contemporary neo-classical phase. Descriptions of the palace of Tanjore in the early nineteenth century speak of salons decorated in neo-classical style, and a large marble statue of Sarfoji by the sculptor Chantrey still stands in the palace. A large scroll-painting in the Victoria and Albert Museum, London (Acc. No. I.S. 45-1963) commissioned by Sarfoji from an Indian artist depicts a royal procession at a religious festival. Full tradition is observed in the ceremonial, but the crowds of bystanders are depicted in a strongly Westernised style. This close integration of ancient tradition and contemporary European taste continued under his successor, Shivaji. The tradition of wearing these cloths of a clearly indigenous local style is the more interesting since the dynasty was not of South Indian origin.

There is no means of knowing definitely the age of the tradition by which the village craftsmen of Karuppur supplied vestments for the royal house of Tanjore. No records have yet been traced to indicate whether fine robes had been provided from ancient times (possibly as a form of tribute), or whether the practice was an innovation of the Maratha dynasty, perhaps guided by a fancy for these undoubtedly magnificent cloths. It is, however, certain that the *technique* persisted from early times. Our practical knowledge of the textiles of South India extends back only as far as the seventeenth century (see the Early Coromandel Group, pages 14 to 21). A striking feature of these early cotton-paintings is the skill of the dyeing, within which fine patterns are drawn with molten wax, to appear white on the coloured ground. The Karuppur cloths follow the same technique, and the early examples (Nos. 172 to 176, Plates 85A, 80 and 81 and Colour Plate XIII) approach, on a smaller scale, the skill of the seventeenth century craftsmen. The two *dhotis*, Nos. 172 and 173 almost certainly belong to the reign of Shivaji (1833-1855). The *sari* for a widow *rani*, No. 174, must have been made at the close of this period. The shawl, No. 175 and the *sari*, No. 176 are of fine workmanship combining richness of pattern with a basic simplicity and dignity. Stylistically, they would appear to belong to about the same period. Nos. 177 and 180 (Plates 82 and 83) are richly patterned, but the greater elaboration shows the influence of fashionable goods from Madras. They probably belong to the period after 1855, when *saris* were still made for ladies of the royal house until the craft declined. Of special interest



Border of a dhoti, cotton, brocaded with gold and resist-dyed. From Karuppur, near Tanjore, 19th century. (No. 172)

is a partly finished fragment from Karuppur which recently came into the collections (No. 181). The fine white muslin is brocaded with patterns clearly identified with the later style of Karuppur, but only the first dye-bath, for the darker areas of red, has been completed, revealing the essential simplicity of the design.

Apart from their intrinsic beauty, which is difficult to reproduce adequately in a photograph, the *saris* and *dhotis* from Karuppur present some intriguing questions to which further study of ancient records in and around Tanjore may yet reveal an answer.

172 DHOTI: cotton, brocaded with gold and resist-dyed. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. 113

COLOUR PLATE XIII

Length 538.4cm. Width 132cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two reds, black. The brocaded pattern is enriched with embellishments drawn in wax-resist by a process similar to batik technique, and resist-dyed in red and black.

The *dhoti* is of white cotton, and is of the long type worn in South India. The end-borders are woven bands of gold, enriched by dyeing in red. The side borders are brocaded in gold with three bands of simple floral ornament, enriched by patterns worked in wax-resist and dyed deep red and black.

Of the three brocaded bands in the border, the outer two are identical. A round flower of eight petals alternates with a pointed leaf. The flowers and the leaves are dyed red, with broad outlines reserved in white. The ground of these bands is dyed black, with a fern-like leaf scroll reserved in white outline and filled with red. The head and the curved tail of a bird appear as if from behind a brocaded flower. The central band of the border is brocaded with the same flowers, but alternating with pairs of small round balls. The brocading is dyed red, with broad outlines reserved in white. The ground of this band is dyed black, with a pattern of pairs of formal leaf scrolls reserved in white outline and filled with red.

The three main bands of the border are enclosed between four narrow lines of finely chequered spots, brocaded alternately in white on a gold ground, and gold on a white ground, and enclosed between narrow lines of gold. The brocaded pattern is resist-dyed, the spots in red and the ground in black. At the edge of the plain cotton field is a row of small *tumpals* woven in gold and resist-dyed in red.

The *dhoti* appears to be of early date. The quality of the design and the workmanship are very fine, and are, in fact, superior to that of No. L.34 which is closely analogous to a *dhoti* worn by Raja Shivaji (1833-1855 A.D.)

173 DHOTI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. L.34

Length 349cm. Width 134cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two reds, black and green. The brocaded pattern is enriched with embellishments drawn in wax-resist by a process similar to the *batik* technique, and resist-dyed in red and black. Details are painted yellow.

The field of the *dhoti* is white. At each end is a broad and a narrow band, woven in gold and dyed red, with lines of black dyed at the outer edges of the bands. At each side is a broad border of flowers, brocaded in gold, dyed red and outlined with black. Around the flowers a broad white outline is extended to form petals; the *kalam* of wax has been run twice round these outlines to form a bold line and a little colour has penetrated in places where the lines of wax are imperfectly joined. Between the flowers is a trellis pattern of leaf stem and flowers, reserved in white on a ground dyed red and black. Details of the pattern are painted yellow. The guard borders are lines of circles and spots, reserved in white on a ground dyed black. At the edge of the field is a row of slim black points, resist-dyed in black.

The *dhoti* is very close in style and technique to a *dhoti* formerly in the collection of the School of Arts, Madras, which had been worn by the last Raja of Tanjore, Shivaji (1833-1835), illustrated by W. Hadaway, *Cotton Printing and Painting in the Madras Presidency*, Madras Government Press, 1917, Plate 7.

174 SARI FOR A WIDOW: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. L.69

PLATE 85A

Length 767.6cm. Width 118.2cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black. The brocaded pattern of the border is enriched with embellishments drawn in wax-resist, and resist-dyed in red and black.

The *sari* is of the type traditionally worn by a widowed *rani* of the court of Tanjore. The field is white, for the *rani* may no longer wear colours; the border, however, is richly decorated with a pattern brocaded in gold and resist-dyed in red and black. The piece, which was purchased in 1953, was in the possession of an old lady of the palace, who stated that the *sari* was very old. The original field of plain white cotton had been replaced by her mother-in-law many years earlier because it was worn. The old lady's history is fully confirmed by the present condition of the *sari*. The borders have the fine technique and intrinsic simplicity of early work, and there is no over-painting of yellow. A little of the original field is visible within the border, where it is sewn to the newer field.

The field border consists of five rows of flowers woven in gold, set within an *ogee* pattern which is resist-dyed. Each gold flower is encircled by a leaf-stem. The narrow guard-borders are of small round flowers. At the edge of the field is a row of fine red lines, pointing inwards, and now trimmed for the seam of the new field.

Part of the original end-panel (*palla*) remains, separated from the field-border by a narrow line woven in gold and dyed red. Adjoining the field-border is a line of spots brocaded in gold. The ground of this band is dyed red with a reserved pattern of delicate fern-like leaf-scroll. The gold spots are outlined with black and surrounded by an outer line of small white dots reserved on the red ground.

A narrow line woven in gold marks the edge of the next band, which is of plain cotton decorated with a resist-dyed pattern of stepped squares interspersed with a finely drawn leaf design. The last remaining border of the *palla* is a band of small formal trees growing from stepped-mounds, woven in gold, and interspersed with gold-brocaded leaves. The ground is filled with fern-like leaves, reserved in white on a red ground.

The fine leaf-patterns reserved in white on the mordant-dyed ground-colours are reminiscent of those noted on South Indian chintzes of the 17th and early 18th centuries (see pages 15 to 21).

175 SHAWL: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Length 322cm. Width 172.8cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and yellow. The brocaded pattern is enriched with embellishments drawn in wax-resist by a process similar to the *batik* technique, and resist-dyed in red and black. Details are painted yellow.

The woven design follows the traditional form of a patterned field surrounded by a series of borders, and a deep end panel (*palla*) which is richly decorated.

The field is filled with quatrefoils of leaves, brocaded in gold, and dyed red with outlines of black and white. The interstices are filled with a leaf-scroll pattern in white, red and green on a ground dyed black. In the lower right hand corner of the field, three small quatrefoil designs have been drawn in error in place of the leaf-scroll. At the edge of the field is a narrow border of small trees growing from stepped mounds, brocaded in gold and set between narrow lines of gold. They are dyed red with outlines of black and white. Between the trees, a leaf-scroll pattern is reserved in white on a ground dyed black; some of the leaves are dyed red.

The field is surrounded by a broad border of stepped lozenges, brocades in gold chequers. Within each lozenge is a gold flower, surrounded by a quatrefoil of gold leaves. The gold pattern is dyed red, with outlines of black and white. The ground within the lozenges is dyed black, with a leaf-scroll pattern reserved in white and tinted yellow.

The *palla* is richly brocaded, with a broad central band of gold on which a row of eleven large formal flowering plants is woven in white, with a row of white flowering plants above and below. The gold ground of the border is dyed red, and the flowering plants are outlined and decorated with black and yellow. The guard-borders are bands of gold within which chevrons are brocaded in white; the chevrons are dyed black, with small flower-springs reserved. This chevron pattern in turn has narrow guard-borders of gold spots, dyed red, on a ground dyed black with a leaf-scroll pattern reserved.

The outer borders of the *palla* are bands of trees growing from small stepped mounds, brocaded in gold. The trees are dyed red, with outlines of black and white. Between them are flowering plants reserved in white on a ground black. The flowers are coloured red and black, and the leaves tinted yellow. At the lower end of the *palla* is a resist-dyed pattern of red chevrons. The intervening triangles are dyed black, each with a small flower reserved in white and tinted yellow. Below this is a band of small *tumpals* reserved in white on a black ground.

176 SARI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. 152

PLATE 81

Length 925cm. Width 112.5cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and yellow. The brocaded pattern is enriched with embellishments drawn in wax-resist and resist-dyed in red and black. Details are painted yellow.

The woven design follows the traditional style for a South Indian *sari*, with a patterned field surrounded by a series of borders, and a deep, richly decorated end panel (*palla*). The pattern of the field is basically a very simple one of round spots woven in gold, and embellished with concentric outlines of red, yellow and black, with a broad crinkled outer line reserved in white. The ground is dyed red, with an *ogee* pattern of leaf-stem reserved in white. At the meeting-points of the *ogee* are small round

flowers reserved in white and tinted yellow. The edge of the field is marked by a woven line of gold and a small resist-dyed *tumpal* pattern in black and red.

The field is surrounded by a broad border composed of three rows of flowers brocaded in gold, and outlined in red, yellow and black with a broad outer line reserved in white. The ground is dyed red with an *ogee* pattern composed of leaf-stem reserved in white, with small round flowers at the meeting-points of the *ogees*. The narrow guard-borders are resist-dyed, with a pattern of red flowers on a black ground.

The end-panel (*palla*) is designed with a broad central band woven in gold, set between narrow bands of gold. These bands are dyed red, and are separated by narrow bands dyed black, with a chevron pattern reserved in tiny spots of white, which are tinted yellow.

The plain centre forms a foil to the intricate patterns above and below. The adjoining bands are stepped lozenges woven in gold and dyed red with a broad outline reserved in white. They are enclosed between pairs of chevrons dyed black, with a small pattern reserved in white and tinted yellow. The next bands contain flowers brocaded in white on a gold ground, and filled with a pattern resist-dyed in red and black, and tinted yellow. Adjoining these are bands of round spots woven in gold, on a ground dyed black, with a leaf-scroll pattern in red and white, tinted yellow. The outer bands of the *palla* contain small trees growing from stepped mounds, brocaded in gold; between each tree is a gold leaf. The trees and leaves are dyed red and outlined with black. The ground of these bands is dyed red with a leaf-scroll pattern reserved in white and a pair of flowering springs in black enclosing each gold leaf.

Above and below the *palla* are narrow bands of small *tumpals* reserved in white on a red ground. The lower edge of the *palla* is finished with a series of fine straight lines reserved in white on a red ground, and decorated with black and yellow. At the end of the cloth, in the centre, a small symbol, the Tamil δ (ch), is reserved in white on the red ground. This is probably the initial of the maker.

177 SARI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. L.8

PLATE 82

Length 991.2cm. Width 108cm.

Colour and technique :

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and green. The brocaded pattern is enriched with embellishments drawn in wax-resist, and resist-dyed in red and black. Details are painted yellow.

The *sari* follows the traditional South Indian style already described. The field has cone-like motifs woven in silver-gilt thread, set in a richly decorated *ogee* trellis pattern which is resist-dyed. At the edge of the field are two narrow bands woven in silver-gilt thread, enclosing a pattern of small leaves resist-dyed in black on a white ground. Surrounding the field is a broad border of three rows of flowers, set between guard-borders of small circles, woven in silver-gilt thread. The flower border is decorated with a trellis pattern, which is resist-dyed.

The end-panel (*palla*) has a broad central band woven in gold, within which eight large square panels are woven in white, with a gold-brocade decoration within, and bordered by flowers woven in gold. Above and below the panels are rows of leaves woven in white on a gold ground. This simple brocade is decorated with small flower and leaf patterns resist-dyed in red and black, with details painted yellow. Above and below the main border are bands of chequered lozenges woven in gold, with a gold flower at the centre of each lozenge. The chequers and the flowers are dyed red, with an outline of white. The ground is dyed black, with formal leaf sprays reserved in white and decorated with yellow. Bounding

this central group of borders are small resist-dyed arabesque patterns, and a broad border of gold within which lozenges are brocaded in white and resist-dyed in red and black with small flowers reserved.

At the end of the *palla* is a broad border of thirteen tall cones arising from quatrefoils, woven in gold, with white centres. Between the cones are garlands of flowers and leaves. The cones are dyed red; the centres are black with a small pattern reserved in white and tinted yellow. Below the *palla* is a band of gold with round spots brocaded in white; the band is dyed red, with a small flower reserved within each spot. At each end of the cloth is a band dyed black, with a small red leaf pattern and a row of small *tumpals* reserved in white and tinted yellow.

The collections include two other fabrics of similar pattern (Acc. Nos. 195 and 196).

178 SARI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. 130

PLATE 83

Length 957cm. Width 104cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and yellow. The brocaded pattern is enriched with embellishments drawn in wax-resist, and resist-dyed in red and black. Details are painted yellow.

The *sari* follows the traditional South Indian style already described. The patterns here are based on an extremely simple brocaded design, composed of geometric and floral shapes in gold on a white ground. The resist-dyed patterns completely fill this white ground.

The field has a woven design of flowers alternating with spots. The spots form the centres of a resist-dyed pattern of quatrefoils of leaves, which link to form a diaper over the field. The ground is dyed red, and the pattern in black, with the outlines reserved in white. At the edge of the field is a brocaded border of gold leaves, dyed red and outlined with black. Between the leaves, flowering plants are reserved in white on a ground dyed black. Surrounding the field is a broad border of three bands of lozenges, interspersed with spots, woven in gold and linked by a resist-dyed trellis pattern of formal scrolls with curling leaves. This border has guard-borders of flowers woven in gold, and enriched with a resist-dyed pattern of lozenges surrounded by quatrefoils of leaves. The same guard-border separates the various borders of the *palla*.

The deep *palla* has a broad central band brocaded all over with small triangles woven in gold. In the centre of this band is a row of nine large squares brocaded in white, each containing a large gold flower with a gold leaf at each corner, and surrounded by bands of lozenges brocaded in white on a gold ground. The design is enriched by resist-dyed patterns reserved in white on a red ground, with outlines of black and details painted yellow. Above and below the central border are bands of large lozenges woven in gold and white, each containing a flower surrounded by four leaves brocaded in gold. The resist-dyed patterns are simple repetitions of the outlines, reserved on a red ground and decorated with black and yellow. The outermost bands on the *palla* are a chevron pattern brocaded in gold and resist-dyed.

At the end of the *palla* is a gold-brocaded border of trees growing downward towards the edge of the *sari*, interspersed with a resist-dyed pattern of flowering plants. The lower edge of this band extends to form a small *tumpal* pattern, in which three small points extend from each flowering plant, and one from the tip of each tree.

Below this is a band woven in gold, with spots brocaded in white; the ground is dyed red and the spots black, with a band of small *tumpals* reserved in white. Marking the end of the pattern is a narrow double-line woven in gold, above and below which are fine double-lines decorated with hatching, reserved in white.

179 SARI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. 99

PLATE 84

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and yellow. The brocaded pattern is enriched with embellishments drawn in wax-resist, and resist-dyed in red and black. Details are painted yellow.

The *sari* follows the traditional South Indian style already described. The main field is not brocaded, but has a chevron pattern of small spots resist-dyed with wax in direct imitation of *bandhana* work. Each band of the chevron is decorated with small quatrefoils of white spots over-painted with yellow. At the edge of the field is a row of small red balls each bearing a point of black which extends into the field to form a miniature *tumpal* pattern. Surrounding the field is a broad border brocaded with a simple pattern of three rows of flowers woven in gold, which form the centres of more elaborate flowers in the resist-dyed design. The borders are enclosed in a trellis of small flowers and leaves which becomes the dominating theme of the border. The narrow guard-borders have a pattern of lozenges resist-dyed in black and red, set between narrow lines woven in gold.

The deep end-panel (*palla*) has a simple and dignified central band woven in gold, set between narrow bands of gold. Above and below are bands of cypress trees brocaded in gold, interspersed with a resist-dyed pattern of fine leaf-scrolls and flowers. The narrow guard-borders are of small flower reserved on a ground dyed black. At the end of the cloth are bands of small *tumpals*.

180 FRAGMENT FROM THE FIELD OF A SARI: cotton, brocaded with gold, resist-dyed and painted. Made in Karuppur village for the Court of Tanjore, South India, 19th century.

Accession No. 79

PLATE 85B

Length 104.1cm. Width 104.1cm.

Colour and technique:

Ground: fine white cotton, brocaded with silver-gilt thread. Two dark reds, black and yellow. The brocaded pattern is enriched with embellishments drawn in wax-resist and resist-dyed in red and black. Details are painted green.

The field is brocaded in gold on a white ground with a pattern of chevron-like stripes. The brocaded stripes are dyed red, and edged with white spots reserved on the adjoining plain bands. The latter are dyed black, with a reserved pattern of an undulating leaf-stem from which a fan-shaped flower grows into each point of the chevron. The flowers are tinted yellow by hand-painting. The fragment has been mended and patched with pieces of the same fabric.

The pattern is very similar to one of the fragments of Karuppur cloth made up as envelopes for manuscripts in the Library of Tanjore Palace, described and illustrated by Hadaway, *Cotton Painting and Printing in the Madras Presidency*, Madras Government Press, 1917, Fig. 13B, page 34.

181 FRAGMENT: cotton, brocaded with silver-gilt thread and resist-dyed to the first stage of the design. From Karuppur, near Tanjore, late 19th or early 20th century.

Accession No. 1620

Length 153cm. Width 112.5cm.

Colour and technique:

Ground: unbleached cotton, brocaded with silver-gilt thread twisted over a core of cotton. Red. The piece is

resist-dyed to the first stage, the area of red which surrounds the brocaded motifs and ultimately forms a deeper tone of red.

The unfinished piece is made in the same technique as the resist-dyed *saris* of Karuppur, but the design and workmanship are much coarser, though traditional patterns are used. The use of silver-gilt thread with a cotton core confirms a late date, and the piece appears to be one of the fancy cloths, discussed by Hadaway (*op. cit.*, page 9) made by the craftsmen when the court no longer existed.

The basic pattern, a very simple one, is woven in silver-gilt thread. The field is filled with large round flowers. There are two field-borders, an inner one of conventional trees growing from stepped mounds, and an outer one of lozenges. Below the field-borders, part of an end-border remains; this is a pattern of conventional trees, placed to face alternately up and down the border.

X. GOLD-PRINTING

18th and 19th Century

The application of gold and silver as a decorative finish is a not uncommon feature of Indian painted and printed fabrics. Its usual function has been as a final outline, as in the case of the chair-seat covers (No. 30, Plate 17) and the canopy from Masulipatam, (No. 31, Plate 18 and Colour Plate VII). Gold is used in the same way on many of the fine cottons and muslins (Nos. 80 to 99, Plates 54, 56, 59 and 60) and sometimes, as on Nos. 93 and 95, forms the basic design of the piece. The technique is a very simple one—the pattern is painted or printed with gum, to which gold or silver leaf is applied. In some examples, it is subsequently burnished, or stamped or embossed.

The textiles grouped in this section fall somewhat outside the main fields of study, but offer new and unexpected facets of the fundamental place of textile craft in Indian life. Three ceremonial standards (Nos. 182 to 184, Plate 86) would normally be discussed in their military or their heraldic context. Here, it is possible to assess them primarily as fine examples of the cotton-printer's craft, yet to appreciate in full their symbolic and decorative beauty. The two book-covers (Nos. 187 and 188, Plate 88) are from a Jain monastery (*upashraya*) in Ahmedabad. It is the practice of the Jains, when an object becomes worn or damaged, to discard it as unfit for use in worship, and replace it with new. The museum possesses a large collection of Jain book-covers made of gold brocade and of gold embroidery. These two are the only printed examples, though the craft was often used for this purpose.

Gold-printing is not an indigenous technique in India. Records are very incomplete, but it seems certain that the craft was one of the many which entered via Persia in the course of the Mughal domination of India, during the sixteenth or seventeenth century. The intrinsic Indian textile technique is weaving—even plain cotton cloths made for use in printing or embroidery traditionally had a woven shot of colour or gold at the beginning and end of the piece. In some areas, a broad end-border woven in gold was regarded as a fundamental feature of articles such as turban-cloths and *saris*. In India, as in mediaeval Europe, the quick and simple method of gold-printing was an ideal substitute for the expensive brocades of silk and gold. It had the advantage, too, that it could be applied to very serviceable materials, as in the velvet tent-hangings (Nos. 185 and 186, Plate 87) and the saddle-cover, No. 191.

The cradle-cloth (No. 189, Plate 88c) is made up from a fragment of gold-printed cotton which though pretty, might escape special attention in a study of pure design. Here, we note it as a functional object—the cloth *is*, in fact, the Indian cradle—it is slung upon a frame of traditional type, like a deep hammock, and is cool, comfortable and hygienic in the Indian climate, its depth also providing some protection from such hazards as insects. Both the frame and the cloths are usually very attractively

decorated, even in quite modest homes. Volume 2 in this series includes some embroidered cradle-cloths (*kantha*) from Bengal, made by the women at home from scrap materials.

Finally, two girdles (Nos. 192 and 193, Plate 89) show the use of gold-printing as a substitute for brocade or embroidery, one in traditional style (see Nos. 75 to 80, Plates 52, 53 and 54) and one designed for the semi-European dress which became usual for official functions in India in the nineteenth and early twentieth centuries.

182 STANDARD OF MEWAR: red cotton, painted and printed with gold and silver, and over-painted with pigment-colour. The emblem is the sun amid conventional clouds. From Mewar, Rajasthan, late 18th century.

Accession No. 701

PLATE 86

Length 162.6cm. Width 142.3cm.

Colour and technique:

Ground: red cotton. Gold, silver and black. The design is painted with gum the small clouds being applied with a print-block. Gold and silver leaf were applied to the gum while still wet. The features of the sun are painted with pigment-colours.

The flag is made of two layers of fabric, so that the emblem appears on both sides. In the centre is the formalised face of Surya, the Sun-god, surrounded by rays. The face is painted with gold; the eyes, and the pearls of the ear-rings, are painted with silver (now tarnished). The centres of the eyes, the features and the hair are painted with black, and the god is represented, according to the convention of Rajasthan, with a black moustache. The field of the standard is filled with conventional golden clouds, scrolled with flame-like trailing wisps, of a type derived from Persian manuscript painting, where it was originally borrowed from Chinese sources. The flag is surrounded by a narrow border of leaf-stem and flowers, printed in gold.

The sun was the emblem of the Sisodia Ranas of Udaipur, who claimed direct descent from the Sun-god. The early history of the Sisodias, and the inter-relationship of the various branches of the family who became established in the states of Rajasthan is discussed by James Tod, *Annals and Antiquities of Rajasthan*, London, 1829.

183 STANDARD: white cotton, painted and printed with gold. The emblem is the sun, surrounded by clouds. From Mewar, Rajasthan, late 18th century.

Accession No. 329

Length 185.7cm. Width 249.4cm.

Colour and technique:

Ground: white cotton. Gold, silver (now tarnished to grey). The design is painted with gum, the small clouds being applied with a print-block. Gold and silver leaf were applied to the gum while still wet.

The standard is of triangular form, and is made of two layers of fabric so that the emblem appears on both sides. In the centre is the sun, painted in gold, surrounded by long shimmering rays. It is set amid conventional scrolled clouds, printed in silver. The standard is surrounded by a border conventional sun-flowers and leaf-scroll, printed in gold.

The flag is now damaged, but even in its present condition its former splendour can be discerned. The large golden emblem of the blazing sun completely dominated the banner; the little silver clouds

(now tarnished and appearing disproportionately dark) were a subsidiary decorative feature. The standard expresses the concept that the power of the sun will dispel the clouds, in which are symbolized the troubles which beset the ordinary run of life.

184 STANDARD OF THE NAWAB OF TONK, RAJASTHAN: cotton, painted and printed with gold. The banner is in the form of a fish (*mahi*) for attachment to an *azdaha paikar* ("dragon face"). From Tonk, Rajasthan (under Mughal influence), 18th century.

Accession No. 602

Length 345.6cm. Width 233.8cm.

Colour and technique:

Ground: white cotton; the fins and tail made of black cotton. Gold. The pattern was printed with gum, to which gold leaf was applied while still wet. Details of the fins were painted in the same way.

The standard is made from two pieces of cotton shaped in the form of a conventional fish (*mahi*), to be attached to a dragon face (*azdaha paikar*) at the head of the standard-pole. Both sides are printed with an over-all pattern of small scales of gold; they are sewn together with an interlining of a quilted pad of cotton. The tail and fins are made of two layers of black cotton, decorated with fine lines in gold. The standard is held in shape by an internal frame at the top, and others inside the tail and fins. It is gathered at the neck, where it fastens to the metal neck of the *azdaha paikar*. The original dragon-face was of silver. The standard is now displayed on the plaster cast of an original *azdaha paikar* now preserved in the Victoria and Albert Museum, London. Standards of this kind were not uncommon as royal emblems during the Mughal period, and their use is discussed by Ghulam Husain Khan, *Siyar al-Muta'akhkhurra*, translated into English, Calcutta, 1789. Another specimen is reproduced in Luard's *Gazeteer of Gwalior*.

185 TENT-HANGING (*kanat*): velvet, painted with gold. From Jaipur, Rajasthan, 18th-19th century.

Accession No. 252

PLATE 87

Length 224cm. Width 137cm.

Colour and technique:

Ground: red velvet, with silk pile and cotton weft. Gold. The design was stencilled and painted by hand with gum; gold leaf was applied and well burnished into the pile of the velvet.

The hanging is made from four strips of velvet sewn vertically; the right hand strip is narrow, and probably extended to the adjoining panel of the *kanat*. The design is freely and boldly drawn, consisting of a large conventional poppy plant set within a cusped arch, the spandrels of which are decorated with leaf scrolls and poppy flowers. The panel is surrounded by a border of leaves and flowers which form an interlacing pattern. At the lower edge of the hanging is a border of four small poppy plants which alternate with conventional cypress trees. The hanging is lined with striped satin *mashru*.

There is a similar hanging in the Victoria and Albert Museum, London (Acc. No. I.M. 30-1936).

186 HANGING: velvet, painted with gold. From Jaipur, Rajasthan, 18th-19th century.

Accession No. 704

Length 134.7cm. Width 105cm.

Colour and technique:

Ground: blue velvet, with silk pile and cotton warp and weft. Gold. The design was stencilled and painted with gum; gold leaf was applied and well burnished into the pile of the velvet.

The design is drawn in bold clear outline. Under a cusped arch, a monarch rides a stallion, holding a hawk upon his left wrist. His head is surrounded by an aureole. The panel is reputed to depict the Emperor Akbar, but the practice of surrounding the head of the emperor with an aureole did not become prevalent until the Shah Jahan period. This may be a late copy, or the subject may be another monarch, perhaps one of the rulers of Jaipur. The drawing is simplified within the conventions of the technique, and cannot be identified as a definite portrait.

187 BOOK-COVER: silk, woven in a chequered pattern and block-printed with gold. From Gujarat, 19th century.

Accession No. 1559

PLATE 88A

Length 27.5cm. Width 13cm. Width of flap 7.1cm.

Colour and technique:

Ground: red silk, with a pattern of small chequers woven in white silk. Gold. The pattern is printed with gum, to which gold leaf is applied while still wet.

The cover is from a sacred book of the Jains. It is made of red silk fabric, woven with small chequers of white. Within each square, a leaf-spray is printed in gold. The book-cover is mounted on stiff pasteboard. At the lower edge an inner flap turns under to hold the book. A cut-out pattern on the paper lining reveals an inner lining of yellow satin.

188 BOOK-COVER: silk, woven in a chequered pattern and block-printed with gold. From Gujarat, 19th century.

Accession No. 1560

PLATE 88B

Length 27cm. Width 14.1cm. Width of flap 7cm.

Colour and technique:

Ground: dark green silk, with a pattern of chequers woven in red and white silk. Gold. The pattern is printed with gum, which has been tinted pink to give a warm foundation. Gold leaf is applied while still wet.

The cover is of the same type as No. 187. It is made of dark green silk, woven with small chequers of red and white. Within each square, a quatrefoil with each lobe in the form of a trefoil is printed in gold. A cut-out pattern on the paper lining of the pasteboard amount reveals an inner lining of machine-printed cotton with a pattern of *butis* in colours on a red ground.

189 CRADLE-CLOTH: cotton, printed or dyed in stripes and over-printed with gold. Provenance uncertain, 19th century.

Accession No. 278

PLATE 88C

Length 83.2cm. Width 87.7cm.

Colour and technique:

Ground: cotton, printed or dyed in stripes of indigo blue and a colour now brownish but probably originally yellow. The pattern is hand-printed from small blocks, which were used to apply gum, to which gold leaf was applied while still wet.

The fabric has broad stripes of indigo-blue and a colour now brownish but probably originally yellow. The over-printing in gold is a delicate lattice-work pattern of stems bearing small trefoil leaves and sprays of buds. Within the main compartments, the stems grow to form flowering plants bearing three round flowers. A pair of small birds perch on the stems above. The angular lines of the gold-printed stems, unusual in Indian design, make an effective pattern. Since the gold-printed pattern is not consistent with the width of the stripes, it appears as a glittering super-imposed texture.

The cloth is finished with a sewn-on border of red silk, with a fine striped pattern woven in indigo cotton; the corners are filled with squares of the printed fabric. The cloth is lined with a cotton machine-print and bound with cotton braid. Loops for suspending the cradle-cloth on the frame remain at the corners.

190 CANOPY (*chandarvo*): cotton, block-printed with mica and gold, and decorated with *roghan*. Probably from Gujarat, 19th century.

Accession No. 355

PLATE 90

Length 167cm. Width 147.3cm.

Colour and technique:

The pattern is block-printed with gold, to which powdered gold and powdered mica (for silver) are applied. Parts of the pattern are decorated with orange *roghan*. (see Glossary of Textile and Technique, page 180).

The canopy has a central medallion of floral ornament composed from imprints of small print-blocks of flowering plants, surrounded by a broad band of chevrons. Four quarter-segments of the same medallion are placed in the corners. The rest of the field has a scale-like pattern inset with small floral springs. Surrounding the canopy is a broad border of chevrons, flanked by two identical borders of floral ornament.

191 CIRCULAR COVER: cotton, block-printed with silver. Provenance not recorded, probably Gujarat, 19th century.

Accession No. 502

Diameter 127.1cm.

Colour and technique:

Ground: white cotton. Silver. The pattern is printed with gum, to which silver leaf or powder is applied while still wet.

The cloth is of the type used to cover the saddle as a protection against heat and dirt, while the horse awaited its rider (see No. 49, Plate 29).

The cover is printed with a simple but effective pattern of large round flowers. At the edge of the circle is a border of whorl-like flowers set between small pointed leaves; though strongly conventionalised, they represent the *chandani* shrub, the small white flowers of which bloom almost continuously through the year. The large flowers of the field are probably conventionalised marigolds.

192 PART OF A GIRDLE (*patka*): cotton, block-printed with gold and over-painted with pigment colour. The gold leaf is stamped with fine indented spots. Probably from Rajasthan, 19th century.

Accession No. 386

PLATE 89A

Length 177.9cm. Width 61cm.

Colour and technique:

Ground: indigo cotton. Gold, red, orange, yellow and green. The pattern is block-printed with gum, to which gold leaf is applied while still wet. Details are hand-painted with pigment colours over the gold, in red (shaded), orange (shaded) and yellow. The leaves, which are only outlined with gold, are painted with green pigment directly on the indigo ground. The *butis* and *butas* are outlined with rows of small spots, indented on the gold leaf with a printing-stamp.

The girdle has a plain field, the decoration being restricted to the end-panels, one of which is complete. The piece has been repaired and mounted, and a band of the guard-border has been sewn to the other end. The end-panel has two compartments, bounded by guard-borders of continuous leaf-stem with flowers and buds. The lower compartment of the border contains six *butas*, each a flowering plant designed within the conventional mango form. Between the *butas* are small flowering plants. The upper compartment of the border is filled with *butis*, each a miniature flowering plant, arranged in a full-drop repeat.

193 GIRDLE: silk, block-printed with gold. Provenance not recorded, but probably Gujarat, late 19th century.

Accession No. 1613

PLATE 89B

Length 216.6 cm. Width 14 cm.

Colour and technique:

Ground: red silk. Gold. The pattern is printed with gum, to which gold leaf is applied while still wet.

This girdle is not the traditional *patka*, but a narrow sash or cummerbund of more modern type. It is of red silk, printed with gold, with a lining of violet silk. The field is printed with an *ogee* trellis pattern with a quatrefoil at each intersection; within each compartment is a large fan-shaped flower. The ground is diapered with spots. The girdle has a narrow border of a leaf-stem arabesque with cup-shaped flowers.

XI. MACHINE-PRINTED COTTONS

Late 19th to early 20th Century

The development of machine-printing in Europe had a serious impact upon the hand-printing industry of India. Nevertheless, machine-printing is not without its own interest as an art form, and its early history reveals the close interdependence between India and Europe in the technique of cotton printing.

Before the seventeenth century, fabric printing in Europe was very crude by comparison with that of the orient. Pigment colours, heavily thickened with adhesive substances, were applied to the cloth by wooden print-blocks. The range of satisfactory colours was very limited, and black was usually the basis of the design. The colours were not fast to washing, or even to much handling, so the craft was generally confined to wall-hangings and similar fabrics which did not receive heavy daily wear and tear. Fine dress fabrics were usually brocaded or embroidered.

The Indian painted and printed cottons which delighted the first European travellers in the seventeenth century were not only aesthetic novelties, but technically far in advance of anything produced in Europe. In the early eighteenth century the special skill of the cotton-painters of the Coromandel Coast attracted attention.¹ Indian craftsmen had followed their complicated processes of mordant-dyeing and resist-dyeing for centuries, the knowledge being passed from generation to generation until it became instinctive. Though they knew that plants from certain areas gave better dyes, and that water from certain streams washed the colours to a finer hue, they did not understand the scientific basis of these phenomena. European chemists were able to begin logical examinations of the dyestuffs and of methods of use, and the European calico printers developed more refined methods of preparing both cloth and dyestuff. By the early eighteenth century the finest European cotton prints were madder-dyed from block-printed mordants or indigo-dyed from block-printed resists. Engraving and wood-cutting had been highly skilled crafts in Europe since the fifteenth century, developing in conjunction with the printer's craft of book production, and the sophisticated style of the decorative artists of this period found a new medium of expression in chintz-printing. The floral prints were often directly derived from fine-art engraving, and pictorial subjects such as pastoral and hunting scenes show the close integration of the two traditions.

A natural development was to experiment with the use of engraved copper plates, which in fine art and book production gave far more sophisticated results than were possible on wood. Copper plates are printed in a press by the *intaglio* process, the

ink being embedded in the finely engraved lines, and the metal surface meticulously cleaned before printing. The process was first applied to fabric-printing in 1752 and the chintz-printers found many advantages, not least that the heavy pressure gave far better integration of a dye or mordant with the fibres of the cloth, and better penetration of a resist. To avoid problems of matching the repeats of a pattern, copper plates for calico-printing were very large, to enable a big area, often the whole width of the cloth, to be printed at each setting of the press.

In England, the earliest cotton-printing works were set up around London in the late seventeenth century.² But cheaper labour costs and other considerations led in time to the establishment of provincial centres. As in India, where particular rivers were favourable to the growth of the craft, so in England in the second half of the eighteenth century the craft developed in the river valleys of Lancashire and Cheshire. Growing from small centres, sometimes started by a single family of craftsmen, these eventually became the great complex of industrial Manchester.

Although the English madder-printers regarded themselves as second to none in Europe, the true pioneers in Europe were the Dutch. It was the Dutch example which inspired the later growth of the important cotton-printing industry in the favourable conditions of the river-valleys in the area where the frontiers of Switzerland, France and Germany meet. The city of Basle was one of the great centres of book printing, and was therefore a source of artistic and technical talent. The calico-printers, like other craftsmen, moved according to conditions carrying technical advances with them. Perhaps the most famous of the early chintz-printing factories was that of Oberkampf, a printer of Swiss descent from a family with a long tradition in the crafts of dyeing and printing, who settled at Jouy near Versailles, on the outskirts of Paris. Under the patronage of the French nobility, he developed a distinguished pictorial style sometimes reminding us of the tapestry work for which this part of France was famous, and he employed some of the finest decorative artists of the period under the designer Jean-Baptiste Huet. He favoured the copper plate because it gave such fine detail. Most of the Jouy prints are in madder tints or indigo, for Oberkampf would use only dyes of proved fastness. A chintz design in madder entitled *les travaux de la manufacture*, showing all the stages and process of both hand-block and copper-plate printing in a charming pastoral setting with a view of the factory itself, was printed to commemorate the granting of the title "Manufacture Royale" to the factory in 1783.³

This same year marked a development which was to revolutionise the industry. Machines for cylinder-printing were designed quite independently by Oberkampf at Jouy and by Thomas Bell in England, and they patented their very similar inventions in July, within a few days of each other. There has been much discussion as to whom should receive priority of credit,⁴ but their machines were, in fact, a natural development of those used for printing copper plates, which in turn had derived from the much older etching-press used in fine art engraving, in which the plate lies on the bed of the press and is passed under a heavy roller to obtain the imprint of the colour embedded in the fine lines of the engraving. The idea of printing directly from the roller

itself, to avoid re-setting at each repeat of the pattern, had been considered by other inventive calico-printers,⁵ the chief practical problem being the clearing of the surplus colour from the surface of the roller, leaving only the required amount embedded in the engraved lines for the imprint. Bell's machine had a gadget known as the "doctor", a finely adjusted blade which scraped the face of the cylinder in the course of its turn between receiving the colour and imprinting the cloth.

The early roller prints retained some degree of the quality of the copper plate style, the difference being a shorter and more mechanical repetition of the pattern. A further development took place in 1821 when Bradbury patented a method of etching copper rollers in acid, though the technique had been in use for some time by the calico printers for copper plates.

From the nineteenth century, England's history is more closely bound to that of India than any other European country, and in assessing the effect of machine-printing upon Indian handicrafts it is sometimes forgotten that there were equally heavy penalties at home. The disintegration of fine traditions of craftsmanship occurred more rapidly in England than in any other European country, for the mechanisation of calico-printing was only a small factor in widespread industrial development which in the early years of the nineteenth century transformed some of the loveliest areas of rural countryside into dismal urban slums. From this period the calico-printers of Manchester concentrated all technical advances upon the development of quicker and cheaper methods of mass-production of inexpensive goods for the poorer classes of the new industrial areas. While regretting the loss of standards, it must be recognised that this was a genuine social need.

Export trade in machine-printed cottons was a natural development. In India, goods were received from Manchester in styles derived from Indian motifs, the manufacturers making surveys to meet local tastes as closely as possible.

The exact date of the introduction of machine-printing into India is not known, but the East India Company appear to have taken the first steps in the eighteenth century. A petition addressed to the House of Commons by the cotton importers and printers of London, dated 14th March 1782, asked for the suspension of the export to India of "Metal plates and Machines for working them, Blocks and other utensils used in the Business of Printing and for sending out Artificers to their Settlements, where, as the Petitioners are informed, a new Manufactory of Printing hath been erected, and is now carrying on under the Superintendence of Artists from the Country".⁶ The petitioners also commented that it was becoming increasingly difficult, if not impossible, to distinguish the goods printed in India from goods printed in Great Britain.

By the end of the nineteenth century, machine-printing was well established in the larger textile centres of India. The equipment was mainly European in origin, and techniques were therefore similar, using the same range of commercial dyes. The pieces discussed here all date from about this period, and it is not always possible to be certain whether they are European exports to India or the products of Indian mills. In some designs, a naïve misunderstanding of Indian iconography may suggest

European origin. In others, a distinctive Indian feature such as the use of a red outline for flowers seems to indicate manufacture in India. Many of the pieces are pictorial handkerchiefs, or *rumals* designed in the same style. During the nineteenth century the printed pictorial handkerchief became a vogue in Europe. These goods were well suited to production on the smaller machines and copper plate presses, and as they were expendable articles new designs were constantly made. Lyrical and pastoral subjects and purely decorative themes were always popular, but handkerchiefs were also produced to commemorate famous events, and were sometimes even a medium for political cartoons.⁷ The Indian examples usually depict versions of the *Ramayana*, the *Rasahila* and similar themes, and may have been produced as novelties for the Europeans in India as much as for Indian use.

194 TURBAN PIECE: cotton, machine-printed. From Gujarat, late 19th century.

Accession No. 74

PLATE 93A

Length 878.5cm. Width 43.5cm.

Colour and technique:

Ground: fine white cotton, machine-woven. Black, red, blue and yellow. The outline of the pattern is cylinder-printed in black. The ground is red, probably from a printed mordant, with the pattern reserved in white in imitation of resist-dyed textiles. The colours of the *buta* of the end-borders are painted by hand. The fabric is glazed and calendered. At the left-hand side is a small rolled hem sewn down the length of the cloth before printing, which has rolled further in the calendering.

The field has a trellis pattern composed of small round dots outlined in black and reserved in white on the red ground. The compartments contain, in alternate rows, a small flower and a single leaf. At each end of the turban is a border filled with floral cones (*butas*) which are stiff and mechanical in design, with a double-line of dots above the short leaf-stalk at the base. The *butas* are separated from the field by a small design of flowers set in lozenges of leaves. The pattern has features derived from the printed turban-cloths of Masulipatam, favoured by Muslims and Parsees. In the centre of the border at one end below the *butas* is a series of cartouches reserved in white on the red ground, and containing inscriptions which at first sight are a close imitation of the stamps used by the cotton-printers of Masulipatam, even to the finely-chequered outline border. The inscription in the main panel is, however, in Gujarati characters, drawn in a flowing style to echo the Persian script. The name, Bhabaji Nada, is probably that of the cotton printer. Adjoining the panel is a smaller one, now partly torn, inscribed in Roman characters B R, and a third letter now torn. At the right-hand end of the border, between the first and second *buta*, is a small rectangle with a poorly impressed inscription which is not legible, but the size of this panel imitates that of the small stamps in Tamil or Telegu placed on the cloth by some of the South Indian cotton traders to mark the fabric when it is sent for printing and dyeing.

195 KERCHIEF: cotton, machine-printed. Made in Europe for the Indian market, late 19th century.

Accession No. 485

PLATE 91A

Length 63.5cm. Width 53.2cm.

Colour and technique:

Ground: fine white cotton, machine-printed with black, yellow and green on a ground printed red.

The design of the kerchief is derived from Indian hand-painted playing cards, which in the nineteenth century attracted the collector as well as the card-player. The obvious unfamiliarity with points of Indian iconography, the naturalistic drawing and the purely Western style of the floral borders suggest that the piece was printed in Europe, probably in Manchester, where a particular study was made of Indian motifs for trade textiles in the latter half of the nineteenth century.

In the centre of the field is a medallion containing an image of Ganesha. He does not figure in the card-game represented on the cloth, but he is a popular deity and is invoked at the beginning of all art forms. He is represented four-armed, holding a trident (*trishula*), lotus (*padma*), wood-apple (*kapittha*) and sweetmeat (*modaka*). He is crowned, and over his head is a swathed curtain, a European device to fill the panel. The drawing is purely naturalistic, outlined in black and shaded with fine lines after the manner of an engraving. The iconography is unusual; though much variety occurs in depicting Ganesha, it is not normal to show him holding both the *modaka* and the *kapittha* at the same time, and the trident, Shiva's attribute, is placed here for Ganesha's weapon, the axe. Surrounding the medallion are eight small discs, each containing a motif repeated seven times, which represent cards from the pack.

The card-game is played with a pack of circular cards of ten suites, the first picture-cards of which represent the ten *avatars* of the god Vishnu. The second picture-card of each suite is a horseman, marked with a symbol of its *avatar*, and the ten ordinary cards are numbered from one to ten by small paintings of the same symbol. A broad band at the edge of the field of the kerchief contains eighteen round medallions, ten of which contain the *avatars* and eight intervening ones, horsemen with appropriate symbols. The fish incarnation, Matsya, appears in the lower right-hand corner, and the head of Vishnu emerging from a turtle represents Kurma, the second *avatar*. The boar incarnation, Varaha, is not the usual theme of the rescue of the earth-goddess from the ocean, but the god pursuing a running figure with a sword. The lion incarnation, Narasimha, sits upon a throne, his hands in the position of tearing the demon Hiranyakasipu to pieces across his knee; the demon can be faintly discerned, very poorly drawn, among the shading of the robes, as if the engraver had not fully understood the subject. The fifth *avatar*, Vamana the dwarf, follows directly without an intervening horseman; he comes carrying his symbol the umbrella over his head and a small water-vessel in his hand to beg his boon from King Bali. Parasurama, the sixth incarnation, appears in a corner medallion raising his axe to rid the world of the *kshatriya* tyranny, but the story has been misunderstood and his opponent stands very peaceably beside him. Krishna, the eighth *avatar*, is represented four-armed, attacking Kamsa the tyrant king of Mathura whom it is his destiny to kill. The Buddha, claimed by Vaishnavas to be an *avatar* of Vishnu, is depicted four-armed, holding a lotus in each of the upper hands. Completing the border is Kalki, the tenth incarnation which is yet to come, represented by Vishnu himself, holding a lotus and a sword; standing beside him with a canopy of state upon its back is the white horse upon which he will ride when he returns to rid the world of evil.

The horsemen are marked with symbols of eight of the *avatars*. The first is the fish, for Matsya; the second, the turtle, for Kurma; the next is a *lota*, one of the symbols of Vamana, and the fourth is an axe (*parasu*) for Parasurama. The fifth is a chank-shell (*shankha*), a symbol of Vishnu himself which may also pertain to any of his *avatars*. The sixth is bow and arrow, for Rama. The seventh is a discus, also a symbol of Vishnu, but particularly associated with Krishna in his aspect as a heroic god in his maturity. The eighth holds a sword upraised, as a symbol of Kalki. The eight plain cards represented round the central medallion are the fish, the turtle, the *lota*, the axe, the bow and arrow, and the discus. The last two cards contain a boar, for Varaha, and a cow, which is used on playing-cards of this type for Krishna when he is represented in the pastoral aspect of his early youth. The discrepancies in the symbols reveal that the designer has worked from individual cards from several packs, according to his fancy, without fully understanding the game.

The kerchief is surrounded by a border of naturalistic leaves based on the acanthus leaf of classical Western art, interspersed with birds. The narrow guard-borders are decorated with the fretted

pattern known as the "Greek key". The style of the border pattern has features noted in Manchester machine-printed cottons of the 1820s, but other factors suggest that the kerchief is of somewhat later date, and the survival of the older pattern is due to the known conservatism of Indian taste. It is unlikely that a popular print with motifs directly derived from Hindu iconography would be designed in Manchester until well into the latter half of the nineteenth century. There was no taste in Europe for purely indigenous Indian design, the Europeans dictating to the craftsmen the types of patterns they wanted; and there was prejudice in Europe against Hindu images, until tolerance and mutual understanding began to mature with the integration of Indian and English interests. The first awakening of popular interest in purely Hindu design occurred at the Great Exhibition of 1851 in London (see pages 100 to 110, but it was not until Forbes Watson made his pioneer collection of indigenous Indian fabrics between 1855 and 1879 that the Hindu style attracted attention. The iconography of the Ganesha image and the style of the playing-cards (*ganjifa*) would confirm a date in the latter half of the nineteenth century, as would the technique of drawing and engraving the images, which are after the style of late Victorian popular book illustration. The colours are commercial dyes.

196 COVER (*rumal*): cotton, machine-printed. Attributed to Germany, but probably from a mill in India. Late 19th century.

Accession No. C.574

PLATE 91B

Length 50.8cm. Width 30.5cm.

Colour and technique:

Ground: white cotton; the outlines are printed with black, and details are printed with blue and green. The ground is filled with red.

The cloth is printed with scenes derived from the *Ramayana*; some elements in the battle scenes derive from other sources. In the centre is a representation of the Coronation of Rama, the culmination of the epic. Rama is enthroned with Sita on his knee and Hanuman in attendance. His brothers Bharata, Lakshmana and Satrughna stand by. Two women approach, one on foot and one riding on an elephant, who may be two of the queens of Dasaratha. The Group is completed with members of the *vanara* army of monkeys and bears who aided Rama in the battle.

Above, scenes of combat represent the Battle of Lanka. A war chariot approaches from each side. In the centre, a fight takes place between a buffalo, a lion and a man, and this scene appears to derive from another source. Above are disconnected scenes of fighting, in which monkeys, bears and men take part. The cloth is surrounded by a border of floral ornament of European type.

197 HANDKERCHIEF: cotton, machine-printed. Attributed to Germany, but probably from a mill in India. 19th century.

Accession No. C.409

Length 41.4cm. Width 47cm.

Colour and technique:

Ground: coarse natural cotton muslin. Red, brown and black. The ground of the border is printed red, with the pattern remaining in the natural colour of the cotton, with details printed black. The dye of the border has run in many places.

The kerchief is printed with a pictorial design on the theme of the *holi* festival. In the centre, Radha and Krishna stand on lotuses in a small domed shrine. Krishna plays the flute and Radha lifts a corner of her veil. At each side is a *kadamba* tree, with four *gopis* round each tree. Two of the girls have

syringes, used in the festival to sprinkle red powder. One fills her syringe from a bowl of powder, and the other aims at Radha and Krishna. Before the shrine is a pair of peacocks, curiously rendered as if biting each other's necks, but this effect is apparently due to a weak technique of perspective. The border is of floral ornament.

The piece has many awkward features of drawing, which could be explained as the attempt of a European artist to render unfamiliar Indian material, or an Indian artist's faltering adaptation to the needs of mechanical reproduction. In assigning it to India, the use of unbleached muslin as a ground seems the keypoint.

198 FRAGMENT: cotton, machine-printed. Attributed to Germany, but probably from a mill in India, 19th or early 20th century.

Accession No. C.413

PLATE 92A

Length 25.4cm. Width 26.7cm.

Colour and technique:

Ground: natural cotton, machine-printed. The design appears in the natural colour of the cotton on a ground printed red. Details are printed in yellow, green and black, with yellow predominating.

The fragment is from a piece of furnishing chintz, of which one motif and parts of the adjoining repeats remain. In the centre of the motif is a domed shrine, within which is an empty *simhasana*, signifying the absence of the god. At each side stands a *gopi*, bearing a fly-whisk of peacock feathers, awaiting the return of the god Krishna. A pair of cows below raise their eyes to the shrine. Above the dome is the face of Surya the Sun-god. A peacock stands at each side, and the field is filled with small formal plants bearing quatrefoil flowers.

Though the design has Europeanised features, the subject is well interpreted within its context as a commercially produced popular chintz. The use of unbleached cotton as a ground suggests an Indian source.

199 COVER (rumal): cotton, machine-printed. Gujarat, early 20th century.

Accession No. C.575

Length 59.7cm. Width 30.5cm.

Colour and technique:

Ground: white cotton; the outlines are printed black, and details are printed with grey and fawn. The ground is filled with red.

The cloth is printed with a pictorial design representing the closing stages of a siege. In the upper half, lining a barricade of sandbags, are the defenders, who are in European dress, and wear soft-brimmed hats. In the centre, behind the barricade, is a cannon manned by two men in military uniform. Another soldier fires a rifle, and two officers on horseback direct the operations. The barricade is fiercely attacked by soldiers wearing helmets, with packs and ammunition belts upon their backs. A cannon is fired in the centre and three shells burst within the barricade. An inscription in Gujarati printed over the central group within the barricade reads: PARO BARAG UPARANO (on the barricade at the end of the siege). The cloth is surrounded by a border of floral ornament of a European type.

200 FRAGMENT: cotton, machine printed. Probably from Gujarat, 19th century.

Accession No. 597

PLATE 92B

Length 172.8cm. Width 47cm.

Colour and technique:

Ground: fine white cotton, machine-printed with black, red, yellow and grey on a ground printed brown. The fabric is finished with a slight glaze.

The fabric is printed with a pattern of Indian ladies, the figure being repeated to face alternately to the left and the right. The costume is of the style worn in Gujarat and parts of Rajasthan, and consists of a short bodice (*choli*) and a long wide skirt (*ghaghara*), over which is a draped veil (*odhani*). She has no ear-rings or nose-ring, but wears bracelets and hand ornaments, and anklets and *padasaras* on her feet. She draws her *odhani* away from her face with one hand. The skirt is decorated with a pattern of mango *buta* such as appear on local printed and embroidered fabrics; at the hem is a border of chevrons. The *choli* is grey, but is decorated with spots as if printed or embroidered. The *odhani* is red with spots of white, and may be intended to represent the red *bandhana* worn in Gujarat.

As imitations of Indian work were being produced in Europe, it is of interest to note the superficial similarity of the costume to the dress of peasant women in central and southern Europe, where a wide skirt with a deep hem-border is also worn with a veil or shawl. Though the absence of ear-rings and nose-ring is unusual, the rest of the jewellery is typically Indian, especially the hand ornament, a bracelet connected to the finger-tips by chains crossing over the back of the hand. The print may be compared with two fine hand-block prints containing similar motifs, No. 46 (Plate 30), a canopy from Rajasthan, and No. 153 (Plate 75), a *dopatta* from Gujarat.

201 FRAGMENT OF A SARI BORDER: cotton, machine-printed. Probably from a mill in Western India, 19th century.

Accession No. C.207

PLATE 94C

Length 32.8cm. Width 5cm.

Colour and technique:

Ground: fine white cotton, machine-printed in a white pattern on a brown ground, with details printed in red, green and yellow.

The pattern is derived from the embroidered borders worked on garment-pieces in Kathiawar and Kutch, but the details are strongly Europeanised in drawing. A pair of peacocks is arranged to face a large formal flower, from which grow sprays of leaves, and leaf-stem bearing small round flowers and buds. The groups are linked by formal flowers with five cusped petals. The narrow guard-borders contain small quatrefoils joined by short lines through which a cross is drawn. The fragment has been cut away above and below the border.

The design has many features reminiscent of the work of the Bombay School of Art during the last quarter of the nineteenth century. Several art colleges in India were training industrial designers in Western techniques at this period, and the authenticity of the design suggests that it was produced in India rather than in Europe.

202 FRAGMENT OF A SARI BORDER: cotton, machine-printed. Probably from a mill in Western India, 19th century.

Accession No. C.228

PLATE 94C

Length 33cm. Width 6.4cm.

Colour and technique:

Ground: fine white cotton, machine-printed in a white pattern on a brown ground, with details printed in green and yellow.

The design is derived from the *chinai* work borders embroidered on garment pieces in Surat, where due to considerable Chinese trade, many Chinese craftsmen settled in the seventeenth century or earlier. Both Indian and Chinese influences can be traced in the design of the embroideries, and appear in the printed copy. A *chinoiserie* bird with long tail pinions appears amid interlacing branches bearing plum-blossom and flowers of chrysanthemum type. Below the border is a line of small spots set between straight lines. Above is a band of scallops, each bearing a conventional bud, a traditional pattern of Gujarat. The fragment has been cut above and below the border.

The border appears to be from the same printing-mill as Nos. 201 and 203. It is an authentic interpretation of the embroidery of Surat, and may be the work of the same designer as No. 201. Original examples of this style of embroidery are discussed in *Indian Embroideries*, Vol. II of this series of catalogues.

203 FRAGMENT OF A SARI BORDER: cotton, machine-printed. Probably from a printing mill in Western India, 19th century.

Accession No. C.229

PLATE 94C

Length 24.1cm. Width 7.6cm.

Colour and technique:

Ground: fine white cotton, machine-printed in a white pattern on a brown ground, with details printed in red, green and yellow.

An elaborate pattern of leaf-stem and flowers, with narrow guard-borders of small quatrefoils of spots set between curved brackets. This design is in the same colour-scheme as Nos. 201 and 202, and must be from the same printing-mill. It is, however, closely derived from the Manchester cotton-prints made for the Indian market during the nineteenth century, which had such a strong influence on the development of the Indian commercial style. Though many of the floral motifs can be traced to Indian sources, the over-elaboration of detail without any dominant feature is typical of Western influence at this period.

204 FRAGMENT: cotton, machine-printed. Probably from Western or Central India, late 19th century.

Accession No. C.439

PLATE 64D

Length 26.8cm. Width 20.3cm.

Colour and technique:

Ground: natural cotton, machine-printed with light and dark green.

The fabric is printed with a small close pattern of *buti*, each a miniature flowering bearing a trefoil flower. The pattern derives from a traditional type of hand-block print made for garment-pieces and turbans, of which variations occur in Central India, Rajasthan and Gujarat. (See Nos. 111 to 117, Plates 64 and 65.)

The design is very close to its Indian source; it has no Europeanised features, and the fact that it is printed on unbleached cotton suggests that it is from an Indian mill.

205 FRAGMENT: cotton, machine-printed. Central or Western India, early 20th century.

Accession No. C.842

Length 38.1cm. Width 38.7cm.

Colour and technique:

Ground: white cotton, machine-printed with black, orange, green and violet. The pattern is in stripes, the grounds of alternate bands being printed orange.

The pattern consists of two alternating narrow stripes of floral ornament, on ground of white and orange, separated by narrow bands of chequers coloured green and white. The print is a surface-print on cheap thin cotton, but is fairly close in style to the designs of floral stripes produced at Sangner and other centres in Rajasthan.

206 FRAGMENT OF CHINTZ: cotton, machine-printed. Made in Europe or in India, late nineteenth century.

Accession No. C.411

Length 33cm. Width 33cm.

Colour and technique:

Ground: fine white cotton. The outlines of the leaves and stems are printed black, and those of the flowers and buds are red. The pattern is printed in pink, yellow, violet and green.

The fabric is printed with a pattern of small flowering sprays, interspersed with leaves and springs of buds. The motifs are carefully placed, and the pattern, though small and without any strongly distinctive feature, is well balanced. The design is of a type produced in both India and Europe at this period, but the use of a red outline for the flowers suggests an Indian source. The Baker Collection of Indian chintzes, now in the Victoria and Albert Museum, London, includes a few examples of printed cottons made in England in the eighteenth and early nineteenth centuries under the influence of chintz dress fabrics imported from India. The fabric of one of these dresses, Acc. No. I.S. 113—1950, shows the smaller scale of pattern generally favoured by the English designers. This fragment is a derivative of machine-printed copies rather than directly inspired by the hand-painted source, and represents a later phase in the history of Indian chintz.

207 FRAGMENT OF A SHAWL: wool, machine-printed in imitation of a Kashmir shawl. Made in Europe (probably Silesia), late 19th-early 20th century.

Accession No. 348

PLATE 93B

Length 73.1cm. Width 50.8cm.

Colour and technique:

Ground: white wool, machine-printed in brown, two greens, yellow and red. The ground of the field is printed dark brown.

The fragment includes part of a deep end-border (*palla*), a side-border and part of a plain dark brown field. The borders are printed in direct imitation of a Kashmir shawl of the latter half of the nineteenth century. The *palla* contains a row of tall slim cones with long curled-over tips, each filled with floral ornament in the form of a stylised flowering plant. The ground (*jhal*) between the cones is

decorated with smaller cones, scrolls and flowers. At the lower and side edges of the shawl is a border of scrolling leaf-stem bearing large conventional flowers. The field of the shawl is plain, and is printed dark brown.

The popularity of Kashmir shawl in Europe in the 18th and 19th centuries led to a series of imitative styles being produced by machine techniques during the nineteenth century, the most familiar being the woven imitations made in Paisley and Norwich. In Silesia, South Germany, printed imitations were made on fine machine-woven wool. For an illustration of prototypes of this pattern, as woven in Kashmir in the nineteenth century, see John Irwin, *Shawls, a study in Indo-European influences*, London, 1955, plates 20, 21 and 52.

Notes to the Text

1. Indian Fabrics found in Egypt

1. The Roman city lay at some distance to the north and east of the fort, but this was not realised until many years after the first investigations. The city is mentioned in several Classical sources, always being described as a place of importance and wealth (see Ptolemy, *Geographica*, iv, 5). The reconstruction of the fort by Trajan must have occurred during his lifetime; Ptolemy's last recorded writing is dated A.D. 151, and he is believed to have lived to the age of 78.
2. The name Al Fustat is not, in fact, of Arabic derivation, but is an Arabic aural version of the Byzantine Greek *phossatum*, from the Latin *fossatum*, a camp. It is possible that the name was given by the citizens of Babylonia during the period of the siege, which lasted over seven months. A fortified settlement had existed at this strategic point on the Nile since the Pharaonic periods, and the towns which, successively, grew up nearby were known by many names. For a long time after the Islamic conquest, records refer to the town both by its new name, Al Fustat, and also by its old name, Babylonia. In Arabic records, the versions *Babilyun*, *Bablun* are found, and even the misnomer *Bab al Luniah*, "Gate of Luniah", or occasionally simply *Luniah*. Another name which occurs frequently in records from all sources is Misr (*misr*, a city), which implies that the town was of such importance that it needed no special name. As Islamic rule was consolidated, the name Al Fustat became generally accepted. A detailed study of the early history of the place and the etymology of its names was made by A. J. Butler, *Babylon of Egypt*, Oxford, 1914.
3. The study of Arabic and Byzantine manuscript sources of the 7th and 8th centuries revealed much information on the founding of Al Fustat and conditions there during the Islamic period. The historical writings of John, the Coptic bishop of Nikiou (a town on the Nile delta between Al Fustat and Alexandria) have been translated into French (H. Zotenberg, *Chronique de Jean, Evêque de Nikiou*, Paris, 1883). The earliest written Arabic history of the conquest of Egypt is the *Futuh Misr*. It has never been fully translated, but a carefully edited version of the most reliable Arabic texts, with introduction and commentary in English, was compiled by Charles Torrey, *The history of the conquest of Egypt, North Africa and Spain, known as the Futuh Misr of Ibn' Abd al Hakam*, Yale University Press (Yale Oriental Research Series, Volume 3), 1922. Detailed reconstructions of the early settlement of Al Fustat and of the mediaeval town were made in the early years of this century by A. R. Guest (see "The foundation of Fustat and the khittahs of that town", *Journal of the Royal Asiatic Society*, London, January 1907, and "Misr in the fifteenth century", *Journal of the Royal Asiatic Society*, London, October 1903).
4. Jean de Thévenot, *Relation d'un voyage fait au Levant*, Paris, 1664, Tom. I, pages 255 to 273. The description of his visit to the Coptic settlements at Fostat occurs at pages 263 and 264.
5. A plan of the fort as it existed in 1882, showing the Roman remains, the quay, and the Coptic churches and small synagogue within the walls, appears with a discussion of the archaeological investigations in A. J. Butler's historical study, *The Arab Conquest of Egypt*, Oxford, 1902. In the wake of the archaeologists came many amateurs and treasure-hunters; the newly exposed walls and ruins were also heavily robbed for building materials. Butler describes the extent of denudation of the fort in the short period of sixteen years before steps were taken to protect it.
6. One striking piece of evidence for this is the story of Vasco da Gama's arrival at Calicut,

when he found Italian brocades on sale in the local bazaar (Sernigni, in *Ramusio*, 1554 edn., p. 130 b). Barbosa, Pires and Federici all mention the trade in European silks in the sixteenth century.

7. For a fuller discussion of the technical problems, see Paul R. Schwartz, "L'application du bleu d'indigo", *Bulletin de la Société Industrielle de Mulhouse*, Mulhouse, France, 1953, No. 2.

II. Early Coromandel Group, 17th century

1. This classificatory title supercedes 'Golconda cotton-paintings' which was used at an earlier stage of research (e.g. John Irwin, "Golconda cotton-paintings of the early seventeenth century", *Lalit Kala*, No. 5, 1959). At that time it was not recognised that the fabrics grouped under this title included two distinct sub-schools, one of which was centred just south of the Golconda boundary.
2. The French traveller Jean de Thévenot, in his description of Masulipatam in 1666, specifically states that exports of cotton-paintings included many brought from the Madras area which together with those made in Golconda (i.e. Petaboli) were reputed to be "much finer and of better colours than those of any other parts of the Indies (Jean de Thévenot, *Relation d'un Voyage*, Paris, 1684, troisième partie, livre second, p. 310). The bad English translation of this work, republished in India under the auspices of the National Archives, distorts this passage into quite a different meaning and should be ignored.
3. These technical operations are discussed and explained in detail in another work: John Irwin and Katharine Brett, *Origins of chintz*, London (Victoria and Albert Museum), 1970.
4. At a slightly later period, there are many recorded instances of this. For instance, when the English East India Company, at the end

of the seventeenth century, developed cotton-painting for the European market on a large scale at Madras, they made special efforts to secure "Northern chay", and there were constant wranglings between the Company and the cotton-painters about the mixing of cheap "Southern chay" with the "Northern" (British Museum, Add Ms. 22842, f. 31).

III. Tent-Hangings, Floorspreads and Coverlets 17th to 18th century

1. The scale of these operations is smaller than that given in Akbar's time. According to the *Ain-i Akbari* (*Ain* 16), each encampment required for its carriage 100 elephants, 500 camels, 400 carts and 100 bearers. Obviously, this number would vary according to the size of the retinue accompanying the emperor on a particular journey. Governors and lesser rulers would have correspondingly smaller camps.
2. The word *indiennes* is translated in its meaning at that period—*chitte* or *chintz*. Some confusion has been caused in other translations by the rendering "calico" or "printed calico", an interpretation which did not come into use until the eighteenth and nineteenth centuries, as the cotton-printing industry developed in Europe. Bernier states clearly that the hangings are painted, for his full phrase is *indiennes au pinceau*.
3. The word *portages* which occurs here in the text of the first edition has no logical meaning in this context, and must be either a misprint or an archaic form. The word Bernier obviously intended must be *portail*, or one of its derivatives, meaning an arch or archway.
4. François Bernier, *Histoire de la dernière Revolution des Etats du Grand Mogol*, Paris, 1670,

tom. IV, *suite de Mémoires*, page 28 to 38, letter to M. de Merveilles, written from Lahore, dated 25th February 1665. Since none of the published translations are wholly reliable, we have made our own literal translation from the French first edition.

5. *Early Travels in India*, edited by William Foster, London, 1921, page 16.
6. 'Pintadoes' comes from Portuguese *pinta*, 'a spot, fleck', and corresponds to the word 'chintz' more commonly used by the English, which derives from the non-Aryan vernacular *chitta*, meaning 'spotted cloth'. See Sir Ralph L. Turner, *Comparative dictionary of the Indo-Aryan language*, fasc. IV, London, 1962, page 276, item 5036.

The bulk of the indigenous decorative cottons produced in Western India were for costume (dopattas, turban-pieces, etc.), and the predominating patterns consisted of small compact florets (*buti*), often giving the impression of spotting or flecking. The suggestion made by an earlier generation of scholars that 'pintado' derived from the Portuguese *pintar*, 'to paint', is no longer tenable.

7. *Letters received by the East India Company*, London, 1896, Vol I, page 29.
8. India Office Archives, *Letter Book IX*, f. 406; and *Letter Book XIV*, f. 109. Also, Records of Fort St. George: Despatches from England, 1696-99, published from the Madras Records Office, page 26. In 1714 the London directors stopped orders in the following terms: "The Chintz Brampore are neither good cloth or painting, and being most of them striped are so much the worse. They will not sell here much above prime cost, therefore must send no more unless cheaper and better in all respects"—*Letter Book XV*, f. 372.
9. India Office Archives, *Factory Records Miscellaneous*, vol 25. f. 56.

10. *The Travels of Peter Mundy, 1634-1638*, London (Hakluyt Society), 1914-19, Vol. II, page 56.
11. Jean de Thévenot, *Voyages: Troisième partie, contenant la Relation de l' Hindostan, des nouveaux Mogols, et des autres Peuples et Pays des Indes*, Paris, 1684.
12. Letter from E. Pettus to the directors in London. India Office Archives, *Official Correspondence*, vol. VI No. 699.
13. *English Factories in India 1634-6*, edited by William Foster, Vol. V, Oxford, 1911, pages 82 and 83.
14. *La manière de négotier dans les Indes orientales*, unpublished manuscript by Georges Roques in the Bibliothèque nationale, Paris. ff. 186-187.

IV. Export Fabrics 17th to 18th century

1. The best surviving collections are preserved at the Victoria and Albert Museum, London, and the Royal Ontario Museum, Toronto.
2. For a detailed explanation of the trade in Indo-European cotton-painting, see John Irwin and Katharine Brett, *Origins of Chintz*, London (Victoria and Albert Museum), 1970.
3. Daniel Defoe, *Review of the State of the British Nation*, Vol. IV, no. 152, dated 31-1-1708.

V. Hangings, Coverlets and Canopies 19th and early 20th century

1. The report made for the Census of India in 1961 described Masulipatam as a decaying town, in which the sea-port area still showed majestic and spacious buildings from the days of its prosperity, though now neglected and crumbling. The report give an account of

end of the nineteenth century, of which evidence is given in *The Imperial Gazetteer of India*, Oxford 1908, *The Indian Empire*, Vol. III (Economic), pages 177 to 181. By the middle of the twentieth century almost all the workers had been forced to seek other trades. The 1961 Census Report records such memories as survived of the active practice of *kalamkari*, and the efforts to revive the craft by Shri Venkataswamy Naidu, who organised a few workers into a co-operative society, now receiving encouragement from the All-India Handicrafts Board.

The report gives an illustrated account of the methods currently used, following traditional techniques, but it should be noted that these methods, and all memories of surviving craftsmen, stem from practices extant since the introduction of alizarin, and of commercial preparations of indigo.

See "Kalamkari printed and painted cottons (Masulipatam)", *Census of India*, 1961, Vol. II (Andhra Pradesh), Section VII A (Handicrafts Surveys), pages 53 to 65.

2. Several of the printed cottons from Masulipatam exhibited in 1886 are preserved in the collections of the Victoria and Albert Museum, London, with Accession Numbers of the year 1886.
3. See Moti Chandra, *The technique of Mughal painting*, Lucknow, 1948, pages 67 and 70. The process of placing the flowers in the design is known as *phul bojana*.
4. J. Lockwood Kipling, "Panjab cotton prints", *The Journal of Indian Art*, Vol. I, No. 14, London, 1886. Additional information about cotton-printing in the Panjab is given in Kipling's series of articles. "The industries of the Punjab", *Journal of Indian Art*, Vol. II, Nos. 20, 23 and 24, London, 1887-1888.
5. There are several woodcuts among a collection of miscellaneous drawings and paintings of the Panjab districts made by J. Lockwood Kipling, now in the Victoria and Albert Museum, London.

VI. Temple-hangings 18th to 20th century

1. E. B. Havell, "The Industries of Madras", *The Journal of Indian Art*, Vol. III, No. 27, London 1889, page 11.
2. *Op. cit.*, page 14.
3. Jonnalagadda Lakshmaian was appointed chief artist at the opening of the centre. He is mentioned in the *Census of India Report*, 1961. Vol. II (Andhra Pradesh), Section VIIA (Handicrafts Surveys) as one of the few surviving craftsmen of Kalahasti to have practised the craft of painting *kalamkari* temple-cloths. The report gives a full account of the founding of the Training Centre at Kalahasti in 1958, stating that the practice of the craft had virtually died out about twenty years earlier, due to lack of patronage. Most of the artists had taken to other professions, and Jonnalagadda Lakshmaian had become a teacher in an elementary school. The report gives full credit to Lakshmaian's personal skill as a craftsman, and patience as a teacher, for the success of the first groups of boys selected for training.
4. The root of the tree *Morinda citrifolia*, used in many parts of India as a cheaper substitute for madder, following the same basic processes of dyeing. The use of this root, known also as *saranguy*, is mentioned by the French trader Georges Roques in his account of cotton-printing in Western India in 1648 A.D. See P. R. Schwartz, *Printing on cotton at Ahmedabad, India in 1678 A.D.*, Ahmedabad (Calico Museum), 1969, pages 12 to 16 and pages 22 to 24. Notes 37, 38, 39 and 40.
5. Abhimanyu was the son of Krishna's sister Subhadra, by Arjuna, one of the Pandavas. Surekha was the daughter of Krishna's brother Balarama. Surekha is known in some parts of India as Sasirekha, and her name appears in this form on this temple-cloth. It is probably a local form.

VII. Fine Cotton and Muslins

(a) Dress pieces, 18th to 19th century

1. The development of the cone-butia in Kashmir is discussed in detail by John Irwin in *Shawls, a study in Indo-European influences*, London (Victoria and Albert Museum), 1955, pages 10 to 13. Though the patterns discussed are woven ones, the developments are closely paralleled in printed patterns, for the motifs are derived from the same Indo-Persian sources under Mughal influence.
2. Bernier, in his description of the camp of Aurangzeb, part of which is quoted at pages 22 to 23, also gives a full account of the store-tents, one of which contained *les vestes de brocar, qui sont les présens ordinaire que fait le Roy*. (François Bernier, *Histoire de la dernière révolution des états du Grand Mogol*, Paris, 1670, Tom IV, page 42.)

(b) Dress pieces, 19th to 20th century

3. The most important of these exhibitions were the International Exhibition of 1862, and the Colonial and Indian Exhibition of 1886 in London. The catalogues are listed in our Bibliography at page 194 (Catalogues of Museum Collections and Special Exhibitions). Some of the fabrics shown at these exhibitions are preserved in the collections of Indian textiles at the Victoria and Albert Museum, London.
4. Forbes Watson published his research, with thirteen volumes of sample-pieces of carefully classified Indian textile products, under the title *Collection of specimens and illustrations of the textile manufactures of India*, 4 vols. fol., 13 vols. 4to., London, 1873-1880.
5. The art and craft collections of the South Kensington Museum were incorporated in the Victoria and Albert Museum, London.

The Indian textiles referred to all bear Accession Numbers of the year 1883.

6. For a detailed contemporary account of dyestuffs and methods in use in the early nineteenth century, see Edward Andrew Parnell, "Dyeing and Calico Printing", in his book *Applied Chemistry in Manufactures and Domestic Economy*, London, 1844.

A re-print of this section of the book, with small samples to illustrate some of the techniques, was published in London in 1849.
7. Perkin's Patent, No. 1984, is dated August 25th, 1856. Aniline had been discovered by Underverden in 1826, and its extraction from coal tar was achieved by Rungen in 1834, but there had been no realisation of any practical application in dyeing.
8. The German chemists, Graebner and Liebermann, announced their patent on June 25th, 1869, Perkin's patent, registered in England, is dated June 26th, 1869.

VIII. Printed Cotton: Regional Styles 19th and early 20th century

(a) Rajasthan

1. See John Irwin and Paul R. Schwartz, *Studies in Indo-European Textile History*, Ahmedabad (Calico Museum), 1966, page 16.
2. The claret-red of Sanganer textiles is achieved with a mordant known locally as *beger*. It is prepared from alum with the addition of iron oxide.
3. B. A. Gupte, discussing the exhibits of cotton-printing from Gujarat at the Indian and Colonial Exhibition in London in 1886, mentions that a cotton-printer from Agra who was working at the exhibition traced his descent from printers who migrated from Gujarat to Jaipur, and later from Jaipur to

Agra. He also mentions that the cotton-printers of Sanganer were of Gujarati descent. B. C. Gupte, "The Baroda Court", *Journal of Indian Art*, Vol. I, No. 16, London 1886, page 129.

(b) Gujarat

4. A manuscript copy of Georges Roques' account, entitled *La manière de négotier dans les Indes Orientales*, is preserved in the Bibliothèque nationale, Paris (FR. 14614). The three chapters which relate his observation of the cotton-printers at work in Ahmedabad, pages 155 to 171 of the manuscript, have been published with a commentary by Paul R. Schwartz, *Printing on cotton at Ahmedabad, India*, in 1678, Ahmedabad (Calico Museum), 1969.
5. Paul R. Schwartz, *op. cit.*, pages 12 to 14, and Notes 38, 39 and 40 at pages 22 to 24.
6. A group of cotton *saris* printed in the same style was sent from Baroda to the Colonial and Indian Exhibition in London in 1886. An example is illustrated by B. A. Gupte, "The Baroda Court", *Journal of Indian Art*, Vol. I, No. 16, London 1886, Plate 4.
7. See John Irwin, *A tour of block-printing centres in Western India in February 1957*, a typescript manuscript in the Library of the Victoria and Albert Museum, London.
8. Accounts of the practice appear in many nineteenth-century surveys of cotton-printing and other textile crafts in India. Pandit Natesa Sastru, discussing the reasons for the sharp decline in standards in South India in the latter part of the nineteenth century, stressed the problem created by the jail industries in that area. Pandit Natesa Sastru, "The decline of South Indian arts", *Journal of Indian Art*, Vol. III, No. 28, London, 1891.

IX. Gold-brocaded and Resist-dyed Cottons from Karuppur, near Tanjore, 19th century

1. See W. Hadaway, *Cotton painting and printing in the Madras Presidency*, Madras Government Press, 1917, page 9 and plates 6 and 11. The survey of 1899 is noted in Appendix 2, page 19.
2. *Op. cit.*, plates 7, 9 and 10. Hadaway also noted many fragments of Karuppur cloth made up as envelope-covers for manuscripts in the Library of the Palace of Tanjore, and some are illustrated at plates 13 to 17.

XI. Machine-printed Cottons Late 19th to early 20th century

1. The earliest known description of the methods of cotton-painting on the Coromandel Coast was made about 1734 by a French naval officer, Antoine de Beaulieu, reputedly for the colour-chemist du Fay. Beaulieu's account describes each stage clearly and concisely from personal observation, and was accompanied by samples from a cloth which he asked the craftsman to paint in his presence, cutting off a piece at each stage of the work. The account is published, with illustrations and commentary, by P. R. Schwartz, *Studies in Indo-European Textile History*, Ahmedabad (Calico Museum), 1966, pages 76 to 91 and Colour Plates A to D.
2. For the early history of cotton-printing in England, see Geoffrey Turnbull, *A history of the calico printing industry of Great Britain*, Altrincham, 1951, page 18 *et. seq.*
3. The complete textile is illustrated by Henri René d'Allemagne, *La toile imprimée et les indiennes de traite*, Paris 1942, Vol. I, plate I, facing page 8. A fragment of the same chintz, which contains the illustration of copper-plate printing, is in the collections of the Victoria and Albert Museum, London.

and Albert Museum, London (Acc. No. 1684-1889).

4. The English patent to Thomas Bell was issued on July 17th, 1783, and though Oberkampf's research was closely parallel, Bell was responsible for the first successful commercial application of his machine, which was installed in 1785 at the firm of Livesey, Hargreave & Co. at Mossney near Preston. This firm, set up in a disused cornmill by the river Darwen about 1776, was sold up in 1788, but the practice of cylinder-printing was established, and other firms in the Manchester area continued to use the process; and technical developments took place in the light of experience.

Oberkampf did not introduce cylinder-printing commercially at Jouy until 1797. Undoubtedly the unsettled period during and after the French Revolution influenced the delay, but Oberkampf, a perfectionist, had opportunity meanwhile to add refinements. The machines brought renewed prosperity to Jouy in the

new conditions of a proletarian society in France. See Henri Clouzot, *Painted and printed fabrics*, New York, 1927, page 20.

5. As early as 1764, a patent was issued to Fryer, Greenhow and Newbery for engraved copper cylinders, but these were only bent copper plates. There was no immediate practical application of their invention, probably due to the difficulty of satisfactory cleaning of the surface, in order to print *only* the colour embedded in the engraved lines of the design onto the fabric. This operation was carried out by the copper-plate printer between each setting of the press, but was far more difficult with a continuously-revolving cylinder, and a continually-moving length of cloth.
6. See P. C. Floud, 'The earliest copper-plate printing in India' in "Notes and Comments", *Journal of Indian Textile History*, No. V, Ahmedabad (Calico Museum), 1960, page 72.
7. See M. Braun-Ronsdorf, "The Handkerchief", *C.I.B.A. Review*, No. 87, Basel, 1951.

Cotton Textiles for the South-east Asia Market

For many centuries, India engaged in a flourishing trade in textiles with South-east Asia and Indonesia. The extent of this trade in the seventeenth century is discussed under the Early Coromandel Group at page 36. The goods included silks, such as the tie-dyed *patolas* of Gujarat and gold brocades, as well as painted, printed and resist-dyed cottons. In Ahmedabad, hand-printed cloths known locally as *sodagari* were made for the Thai market until the middle of this century, when the trade declined due to the expansion of commercial enterprise in the far East and in South-east Asia itself. The two examples of cotton fabrics made in India for the South-east Asia market (Nos. 208 and 209) are too fragmentary to provide a full study, but indicate types produced in South India and in Gujarat. The third piece catalogued here, a machine-printed cotton from Bangkok (No. 210), reveals the influence of Indian sources which had supplied the market for so long.

208 FRAGMENT FROM A WAISTCLOTH: cotton, resist-dyed. From South India (Tanjore district), made for the South-east Asia market, 19th century.

Accession No. 442

PLATE 94B

Length 137.1cm. Width 45.2cm.

Colours and technique:

Ground: white cotton, resist-dyed dark red. The patterns reserved in fine lines of white, drawn with resist-wax by a process similar to the *batik* technique, before the cloth was mordanted for dyeing.

The fragment is from the decorative panel of the garment-piece, known in India as the *palla* and in South-east Asia as the *kapala*. The main border contains a pattern of geese (*hamsa*) alternating with large round flowers on a ground filled with scrolling stems bearing small leaves and flowers. Above and below are narrow bands of *tumpals*. At the upper edge is a band of tall slim trees growing from miniature mounds and interspersed with garlands. The end of the cloth is decorated with fine lines forming stripes.

The cloth is clearly related to several types described by Hadaway in his study of cotton-printing and resist-dyeing in the Tanjore district (see W. S. Hadaway, *Cotton painting and printing in the Madras Presidency*, Madras, 1917). He mentions, in discussing resist-dyed cloths, that in many examples the reserved outlines of the pattern were so fine that they tended to disappear in the dye-bath.

209 PART OF A WAISTCLOTH: cotton, block-printed and mordant-dyed. Made in Gujarat (probably Ahmedabad) for the South-east Asia market, late 19th or early 20th century.

Accession No. 965

PLATE 94A

Length 264.3cm. Width 53.4cm.

Colours and technique:

Ground: white cotton muslin, dyed red, violet and black from block-printed mordants.

The fragment has a deep end-border (*palla*); the side-borders are missing. The *palla* has a double band of floral ornament and garlands from which extend long slim *tumpals*. The field has a trellis pattern containing small quatrefoil flowers on a violet ground. Comparison with the machine-printed cloth from Bangkok (No. 210) reveals how closely the Indian cotton-printers fulfilled the tastes of the South-east Asia market, and conversely, the debt of recent textile design produced commercially in South-east Asia, to the Indian sources which had been a major source of supply for several centuries.

210 WAISTCLOTH: cotton, machine-printed. From Thailand (Bangkok), early 20th century.

Accession No. 559

PLATE 92C

Length 312.6cm. Width 87cm.

Colours and technique:

Ground: white cotton, machine-printed in red, yellow, green and black. The pattern is printed to simulate a design reserved in white on a red ground, with details in yellow, green and black, with yellow predominating.

At each end is a deep border of interlacing leaf-stem set between lines of conventional flowers, with bands of printed inscriptions in Thai characters. Below is a band of *tumpals* decorated with flowering trees. The field is printed with a trellis pattern containing quatrefoil flowers. At each end of the cloth, below the border, is a row of motifs, a flying deity bearing an axe alternating with a flying goddess bearing a jewel. The same motif appears on a paper trade label attached to the cloth which is inscribed in English PRANEET INDUSTRIES, BANGKOK, THAILAND.

The design of the field-pattern may be compared with the example printed in India for the South-east Asia market (No. 209). Though the colours are bright commercial dyes, the mode of a pattern reserved on a coloured ground reveals the influence of Indian sources.

The Tools of the Indian Cotton-painter

The intricate work of painting with the mordants, the resists or the final dye-colours was executed with tools which are basically very simple, the quality of the work depending entirely upon the manual skill of the craftsman. From childhood he had assisted in some capacity in the work of the family community, inheriting generations of experience.

The *kalam*s used by the Indian cotton-painters were of two distinctive types, the first, used for the painting of mordants, and for the final painting of the fugitive dyes, was a short piece of bamboo, shaped at the end to form a nib, above which was a compact ball of hair which formed a reservoir for the liquid mordant or dye (fig. vi, A, B and C). The second type, for the painting of the resist-wax before indigo-dyeing, was of iron, fitted into a handle of bamboo. The iron *kalam* was moulded as a bulb above the point, over which was wound a layer of hair. The molten wax ran smoothly from the

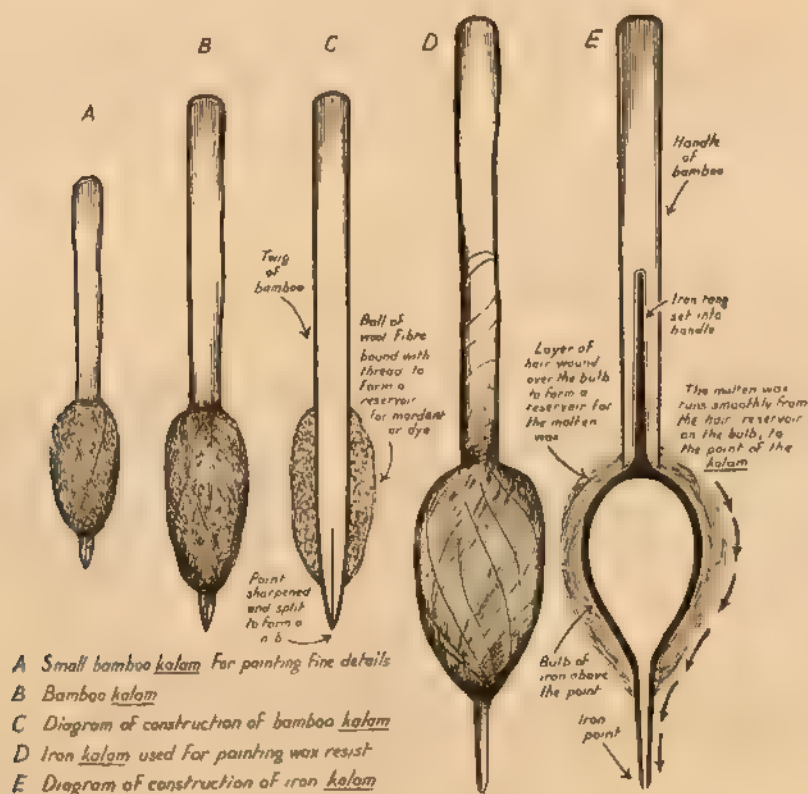


fig. vi.

hair-reservoir over the bulb to the point (fig. vi, D and E). The examples illustrated are types in use in the late nineteenth century, but appear to approximate closely to the known descriptions of the tools of the cotton-painter in the eighteenth century.

Village craftsmen making cloths for local use employ even simpler tools. Brushes are made from twigs which are durable, but have soft pliable fibres (fig. vii). In some areas, cotton-printing is practised in conjunction with painting, the outlines and main features being printed and the details being added by hand.



fig. vii.

Glossary of Textile Technique

AL, AIL The tree *Morinda citrifolia* (Linn) and its related species *Morinda tinctoria* (Rox), the roots of which were used as a dye-plant for red until well into the nineteenth century. The root is also known as saranguy (q.v.).

ALIZARIN The dye-stuff contained in the roots of madder and other plants of the genus *Rubiaceae*. The same dye-stuff is contained in the roots of plants and trees of other families, the best-known being the chay (*Oldenlandia umbellata*), and the trees and creepers of the *Morinda* family. Methods of producing an artificial synthesis of alizarin were discovered almost simultaneously in England and in Germany in 1869, after many years of experiment by European dye-chemists.

ALL-KA-RANG Alizarin (the name used by the dyers at Sanganer).

ALUM Oxide of aluminium, or one of its related substances, the metallic mineral used as a mordant (q.v.) for red when dyeing with madder, and other dye-plants which bear alizarin. Impurities in the alum influence the quality of the colour, the presence of iron tending to produce a darker or duller colour. Due to the impurity introduced by the thickening-gum, a mordant-printed cloth does not have the luminosity of colour which is possible when the mordant is painted.

BANDHANA, BANDHANI A process of patterning cloth by tie-dyeing. The design is reserved on the undyed cloth by tying small spots very tightly with thread (some craftsmen use waxed thread), to protect them from the dye. By re-tying between each dip in the dye-bath, patterns of several colours may be obtained.

BATIK From Javanese root *tik*, meaning 'dot' or 'droplet'. Originally applied only to the wax-resist cloths of central Java. The wax was traditionally applied with a small spouted crucible called *tjanting*, but in modern work the wax is more commonly stamped on the cloth with copper blocks. Traditional *batik* differs from traditional Indian cotton-painting in that the reds of the

former are achieved by dipping the cloth in a cold *menakoudou* bath, whereas the reds in the latter are achieved by boiling the cloth in a madder bath.

BEGER The mordant for red used at Sanganer. It is prepared from alum (known locally as *phitakari*) with iron oxide (*garu*), to give the claret-red colour typical of the Sanganer prints.

BURQA A covering-garment worn by women in *pardah* (q.v.) when walking out-of-doors. It is an all-enveloping cloak falling from a small head-cap in which the only opening is a small net panel beside the eyes, to enable the woman to see and breathe.

BUTA, BUTI A floral motif in Indian textile design, derived from Persian sources in the early Mughal period. Traditionally, it is a flowering plant with a curling bud at the top, designed within a compact curvilinear form variously described as a cone or a mango. In a later work, the motif is often reduced to a floral pattern designed within the form of the cone. A *buta* is a large motif of this type, and a *buti* is a small one.

CADOUCAI see *myrabolan*.

CADOUCAIPOU A gall-nut which forms on the leaf of the *myrabolan* tree through the intrusion of the eggs of an insect. It yields a yellow dye, used in some parts of India in cotton-painting. The fruit of the *myrabolan* also yields a yellow dye.

CHANDARVO (Gujarati) A canopy cloth.

CHAUPAR (CHOPAT, Gujarati) A game played on a cross-shaped game-board, the game-pieces being moved according to the throw of a dice. Game-boards for *chaupar* are often made of cloth, painted or embroidered, sometimes with a pocket on the back for the gamepieces so that it may be carried about and enjoyed in leisure moments at any time.

CHAY *Oldenlandia umbellata*, Linn.; in Tamil, *saya-ver* or *chaya-ver* and in Telegu *tsheri-vello*. A

small plant with a long tap-root which grows on sandy ground near the shore in the area of the Coromandel Coast. The colouring-principle is contained in the root, and was considered of finer quality than madder, the plants from the Kistna delta being the finest of all. The botanist William Roxburgh, in his account of the chay in *Plants of the Coast of Coromandel*, 1799, describes the cultivation of the plant, and the care with which it was gathered by trenching of the soil so that the delicate roots were not damaged in pulling them from the ground. Roxburgh adds a long account of the processes of preparing the cloth, and dyeing.

CHINAI Chinese, or of Chinese style. The term is used in Surat to describe a style of embroidery introduced there under the influence of Chinese immigrants.

CHINOISERIE The name applied to those styles of European decorative art in which the conventions of Chinese art are imitated or parodied.

CHIPPA, CHHIPPA A cotton-printer, normally a hand-block printer.

CHIRANJEE see *saranguy*.

CHIT, CHITTE, CHHIT A cotton cloth (a hanging, coverlet or a dress piece) with a design painted or printed, mordant-dyed and resist-dyed. The term appears in Indo-European trade records of the seventeenth and eighteenth centuries, and is derived from *chitta*, "spotted cloth". It was gradually superseded by the Europeanised word "chintz".

CHOLI The short tight bodice worn by Indian women.

CHUNDARI (CHUNDADI, Gujarati) A head-veil for a woman; traditionally a *chundari* is red with a spotted pattern, printed or tie-dyed, and is associated with festive occasions or with meetings with the beloved. The word is, however, sometimes used in a generalised sense for a *dopatta* or an *odhani* (q.v.).

DASTAR KHANA A large cloth which is spread on the floor, to be laid with a meal.

DEWALGIR Literally, a 'well-veil'. A hanging or curtain used in North India on the wall behind the cushioned sitting-place in a room. A *dewalgir* is usually decorated with an arch filled with floral ornament, derived from the Mughal style.

DHOTI A waistcloth for a man, draped between the legs and over the hips. It may be a short simple garment of plain cotton, or a long elaborately pleated garment of cotton or fine cloth.

DOPATTA A woman's head-veil, usually worn tucked in the waist of her garments and draped over her body and head, the end hanging gracefully. It is usually made from two breadths of cloth sewn together lengthwise; literally *dopatta*, 'two cloths'.

GANĀ (Gujarati) A border-pattern of small pyramidal points, a motif which occurs frequently in the folk-art of Gujarat. The symbol is regarded as auspicious.

GARU Iron oxide (the name used by the cotton-printers of Sanganer, Rajasthan).

GHAGHARA, GHAGHRA A skirt or petticoat made from a wide straight cloth gathered tightly to a waistband or pulled tight at the waist by a draw-cord. In Rajasthan, the *ghaghara* is sometimes cut in flared gores sewn together. The *ghaghara* is generally the costume of country-women in North and North-west India, and is worn with the *choli* and *ornhi* or *dopatta*, q.v.

GHUSL-KHANA (Indo-Persian) The tent in a royal encampment of the Mughals where the nobility assemble in the evening to pay their last homage of the day to the sovereign.

HALDA The 'mother-turmeric', or main rhizome of the turmeric (q.v.). Halda is reputed to yield the strongest and most permanent colour of the plant, especially when applied under the influence of heat. The dyers of Western India were able to produce a green by double-dyeing, firstly in indigo, then, without removing the resist, in yellow.

Where *halda* was used for the second dyeing, this green had a fairly high degree of permanency.

IKAT Woven fabric in which the pattern is tie-dyed in the threads before weaving. In single-*ikat*, the pattern is dyed in *either* the warp-threads or the weft-threads. In double-*ikat*, the pattern is dyed in both warp and weft. Double-*ikat* requires great manual skill from the weaver, who must adjust the tension of the threads frequently, so that the pattern aligns correctly.

INDIGO *Indigofera tinctoria*, in its natural state a small shrub about three feet in height, the colouring principle being contained in the leaves. When cultivated as a dye-stuff, is gathered when young, about three months after the sowing of the seed when the plant is about ten inches tall and the first flowers have appeared, for this is when the leaves bear their maximum yield of dye-stuff. The plants are cut with sickles close to the ground, in order that they may re-grow, making it possible to gather two or more cuttings during the year, though the yield and quality of the dye-stuff lessen at each harvest.

INDIGO: Extraction of the dye-stuff The dye-stuff is contained in indican, a glucose substance in the leaves. The newly-gathered plants are placed in fermentation vats, in which the indican is reduced to indigotin and indiglucin, and as fermentation progresses, indigo-white is separated from the indigotin. The time for fermentation averages about eighteen hours, being less in hot season. The liquid, greenish-yellow and sweet-smelling, is run off into the beating-tank, where it is beaten with sticks for two or three hours to add oxygen. The indigo-white is converted by oxidation to grains of insoluble indigo-blue, which during the beating operation coagulate into flakes and are precipitated at the bottom of the tank. This sediment is collected, cleansed by washing and pressed into cakes, or cut into cubes of convenient size, which are left to dry for about sixty days. Indigo-blue formed an important article of trade within India, and abroad.

INDIGO: Method of dyeing The pigment, a deep rich blue, is fast to light and insoluble in

water. In order to form a fast dye upon yarn or cloth, however, it must be temporarily reduced to its soluble state in order that it may thoroughly permeate the fibres. The dyer prepares a fermentation vat, in which the indigo-blue is reduced to its primary state, the soluble indigo-white. When the vat is ready, the cloth is steeped in the vat until the experience of the dyer infers that the desired colour has been attained. When lifted from the vat, the fabric is yellowish in colour, but on exposure to the air it rapidly turns to a greenish colour, and then to pure blue, the indigo-white being converted by oxidation to indigo-blue. The depth of colour is controlled by the length of time the fabric remains in the vat. If not sufficiently dark, the dyer may return it to the vat for a further period.

INDIGO: Resist-dyeing Indigo is ideally suited for resist-dyeing, whether the patterns are applied by resist-pastes or wax, or by tie-dyed methods such as *bandhana* and *ikat* (q.v.), the dye permeating only those parts of the cloth which are left free from the resist-material. As the fermentation vat requires no heat, it is possible to use wax as a resist, and to produce patterns of fine detail which will not be spoilt by melting of the wax. Early examples of *kalamkari* (q.v.) sometimes show two or more shades of blue, the cloth having been re-waxed between each immersion to protect the lighter blues until the darkest shade is attained.

INDIGO: Technique of direct printing Indigo-blue (*nil*) ground to a powder and mixed with a binding-medium such as oil or gum is a standard pigment-colour for painting. It could be applied with a print-block but would form only a surface decoration, liable to disappear in wear by abrasion or through the dissolution of the binding-medium in washing. To form a permanent dye, the colorant must be reduced by fermentation to soluble indigo-white during the operation of application to the cloth. It oxidises so quickly, however, that it is physically impossible for the cotton-printer to use indigo-white from the dye-vat. He could not thicken it to a workable consistency, charge his block, and apply even a few impressions before it returned to an insoluble state as indigo-blue. Early in the eighteenth century, European

dyers successfully reduced indigo with the assistance of orpiment and lime. Thus indigo-white could be prepared and kept in workable condition for a reasonable period of use, and direct printing with indigo became possible. However, satisfactory re-oxidisation and clearing of the unwanted orpiment, while retaining a good colour, presented their own problems, and it is unlikely that direct printing with indigo was practised in India, except in the larger industrial centres in the late nineteenth century.

IRON used as the mordant (q.v.) for black in dyeing with madder and other dye-plants which bear alizarin. In India, the mordant was prepared by fermenting iron, or iron-oxide in the form of pieces of rusted iron, in molasses for a period of several days, the craftsman assessing when it was ready by the familiar tang in the smell. The mordant had to be used at the appropriate moment of fermentation if the best results were to be obtained. In some districts of South India where iron-ore lay close to the surface and fragments could be picked up from the ground, small pieces of ore were fermented for the mordant.

JAMA a coat of cotton, muslin, silk or brocade with a close-fitting bodice and sloped neckline, fastening with tabs at the armpit. The *jama* was introduced into India by the Mughals in the sixteenth century, and was worn in various forms in North and Central India until the nineteenth century.

KALAM, QUALAM (Persian and Urdu) Literally, a pen. In cotton-painting, the *kalam* is the drawing instrument, variously described as a pen, brush or pencil. The *kalam* for applying mordant or colour is made from a short length of bomboo, with a felt-like pad above the tip to act as a reservoir for the dye. The *kalam* for applying the resist-wax is of iron, with a reservoir of hair. Examples are illustrated in Appendix II.

KALAMKARI Literally, pen-work or brush-work. The *kalamkari* technique is the painting of cotton textiles by hand, as opposed to block-printing.

KAMARBAND a waistband, cummerbund.

KANAT A cloth screening, erected upon rows of poles driven into the ground, surrounding an encampment. The *kanats* were often made of painted and printed cotton, and composed of panels each decorated with an arch filled and surrounded by floral ornament, echoing the architectural style of a palace courtyard. The *kanats* of the outer screening usually had a design of merlons at the top, derived from the small decorative battlements on the outer walls of the palace precincts.

KANTHA A type of home-craft embroidery practised in Bengal. Bed-covers, shawls and cradle-cloths are made up from cotton pieces cut from old *saris* and *dhotis* placed in layers and quilted with running stitch used to work pictorial motifs and other designs. Traditionally the coloured threads for the embroidery were carefully unpicked from the woven borders of the old garments, but in later work, commercial embroidery cottons are used.

LUNGI A garment-piece for a man, worn as a long straight skirt-cloth.

MADDER *Rubia tinctorum* of the genus *Rubiaceae*, cultivated and used in most areas of India where cotton-painting or cotton-printing were practised. The dyeing principle, alizarin, is contained in the roots. When mordanted with alum it yields red; when mordanted with iron it yields a soft brownish-black. Violet shades may be obtained by using a mordant mixed from alum and iron.

MANJEET, MUNJEET *Rubia munjista*, of the genus *Rubiaceae*, a plant of the madder family frequently mentioned in record of printing or dyeing, particularly from Bombay Presidency in the nineteenth century. The colour is less rich than that yielded by *Rubia tinctorum* but this strain may have been better adapted to certain terrains or climates. Manjeet is usually described as a cheaper dye than madder, used in work for the poorer classes.

MASHRU A fabric of silk and cotton, in which either the silk or the cotton may form the warp, and

the other fibre the weft. The warp is sometimes patterned by stripes or by simple tie-dyed *ikat* patterns, and the fabric may be of plain or satin weave.

MENAKOUDOU (*Javanese*) The dye-roots of the tree *Morinda citrifolia*, which yield a red dye. See also *saranguy*.

MORDANT A substance which has a chemical affinity for colouring-matter, and serves to fix a dye by chemical combination with the dye-stuff.

MORDANT-DYEING Certain dye-stuffs will not, of themselves, adhere to yarn or cloth except as a surface stain, easily washed away. A mordant, usually of metallic origin, introduced upon the prepared cloth, unites with the dyestuff during the process of dyeing in the vat, usually under heat, to form an insoluble lac. The lac, having penetrated the innermost fibres of the yarn in the process of dyeing, forms a colour which is fast. In plain dyeing, the cloth after preparation is soaked in the mordant before being placed in the vat. A pattern or pictorial motif may be obtained by painting or printing with the mordant, and the cloth, when subjected to the dye-vat, will take a *permanent* colour only where the mordant has been applied. A small amount of *impermanent* colour inevitably attached itself to the unpatterned parts of the cloth, and the background is cleared after dyeing by washing and bleaching. In India, the bleaching is achieved by repeated soakings in the dung-bath and drying in the sun, keeping the cloth moist by constantly sprinkling with water; the operation is performed for several days, until the desired degree of whiteness is attained.

Some dye-stuffs will yield a variety of colours with different mordants. Alizarin (contained in madder and other Indian dye-plants) yields red when mordanted with alum, black when mordanted with iron, and violet when mordanted with a mixture of alum and iron, the degree of colour depending upon the amount of mordant applied. The mordants for a number of colours may be painted or printed upon the cloth, and when taken from the dye-vat after dyeing, the entire range of colours appear in their appointed places in the design. In alizarin-dyeing, calcium is an essential ingredient

in the formation of the lac, and is introduced usually as a constituent in the water, but sometimes as in the case of the chay-plant of the Kistna delta, through the dye plant having grown upon calcareous soil.

MORINDA see *al*, *ail*: *menakoudou*; *saranguy*.

MYRABOLAN The tree *Phyllanthus emblica* (*Linn.*), known in Tamil as *cadoucai* and *nellikay*, and in Telegu as *aldecai* (q.v.). The fruit, which is highly astringent, is used in dyeing and in *kalamkari* for the preliminary tanning or galling of the cloth. The primary purpose of this operation is to prevent the mordants from running on the cloth in painting, but the astringent enters into the fixation of an iron mordant with the dye. The fruit of myrabolan is also used to prepare a yellow dye, but the colour is not entirely fast.

NELLIKAY (*Tamil*) The myrabolan fruit (q.v.), used in dyeing. The *nellikay* is also used in cookery to make pickles and preserves. A necklace of coral beads carved in the form of round *nellikay* fruit is worn by some married women in South India, in belief in its talismanic and medicinal qualities.

NIL The blue pigment of the indigo (see Indigo: Technique of direct printing).

OGEE (*European term for a form of ornament in design*) A pattern arranged in bands of curvilinear form which abate upon one another. The name derives from the letters O and G, a combination of which the pattern resembles.

ORHANI (*ODHANI, ODHNI, Gujarati*) A woman's veil-cloth, usually worn draped from the front left side of the waist of the skirt (*ghaghara*), upwards across the back and over the head. The dress of women in many parts of Northern and Western India.

PACHEDI (*Gujarati*) A temple-cloth of printed and painted cotton made for the use of the country-folk of Western India in their rites of worship of the Mata. A large square canopy cloth (*chandarvo*) is hung from trees or poles, and four cloths form the walls of a simple outdoor shrine. The name *pachedi*, which means 'a cloth', is also given to the

printed cloth of similar design worn by the officiator (*bhuva*) of the rites.

PAGRI A turban cloth.

PAIJAMA Trousers.

PAIRHAN A coat-like dress with close-fitting bodice and sleeves and wide skirt, worn by ladies in the Mughal period. The garment was usually of fine material, sometimes of semi-transparent gauze, and often decorated with gold-work, tinsel braid, spangles, pearls or small pieces of iridescent beetle-wing. Tight-fitting *paijama* were worn under it.

PAISH-KHANNAH (Indo-Persian) An assembly of tents for the encampment of a travelling party. It is usually carried ahead by porters and animals, and made ready at the appointed place for the arrival of the main party.

PALAMPORE Europeanised version of *palang-push*, 'bed-cover' (Persian and Hindi).

PALLA The decorated panel at the end of a garment piece.

PANDAL The small enclosure erected for the bride and groom at a marriage ceremony.

PARDAH A curtain. The same word expresses the veiling and complete seclusion of women.

PATKA A girdle made from a band of cloth several yards long, wound around the waist many times and tied in a knot, from which the decorated ends hang free.

PHITAKARI Alum (the name used at Sanganer).

PICHHAVALI A hanging for a Vaishnava temple of the Vallabhacharya sect. The hangings, which may be pigment-painted, embroidered, or *kalam-kari*, depict scenes from the life of Krishna, and symbols associated with worship. The decorations are changed according to the season and the time of day, and special hangings are related to festival occasions.

PILA KARNA The oiling of the cloth before printing, as practised at Sanganer. The oiling assists the penetration of the dye into the fibres of the cloth. The cotton-printers of Western India

oil the cloth, usually by soaking in a vegetable oil, but the practice in South India is to soak the cloth in buffalo milk, which is rich in fats.

PINTADO A cotton cloth, painted or printed. The term appears in Indo-European trade records of the sixteenth and seventeenth centuries, the derivation being from the Portuguese *pinta*, 'a spot, fleck'. It was formerly explained as deriving from the verb *pinter*, 'to paint', but this theory has lost currency.

QALAM see *kalam*.

RANGI The process of dyeing.

RAZAI, REZAI (Urdu) A bed cover or wadded quilt made from two identical printed cotton sheets interleaved with cotton-wool.

ROGHAN A thick bright paste used in India for the decoration of cheap textiles. It is made from thickened oil, coloured with pigments, sometimes with the addition of powdered mica or powdered metal to add a sparkling effect.

RUMAL A small cloth cover, usually decorated with painting, printing or embroidery. A gift is usually offered with a *rumal* placed over it. The custom derives from the need to protect the offering from dust and heat in the tropical climate.

SAPAN, SAPPAN The wood of *Caesalpinia sappan*, which yields a red dye. The colour is not entirely fast. Sappan is used to tint the alum mordant (q.v.), which is colourless, to enable the painter or printer to see his work.

SARANGUY The dye-roots of the trees *Morinda citrifolia*, Linn. or the closely related species *Morinda tinctoria*. Rox, also known in Western India as *al* or *ail* (q.v.) and in South India as *chiranjee* (q.v.). The genus *Morinda* comprises a large group, some growing as trees and some as woody creepers, but all characterised by roots which creep under the ground. The *Morinda* are widely distributed over Western, Central and South India, as well as Burma and South-east Asia. The colouring-principle is alizarin, and is contained in the roots, the trees *Morinda citrifolia* and *Morinda tinctoria* yielding the finest quality. When cultivated in India as a

dye-stuff, the seeds of the pulverised fruit were sown on carefully prepared soil and the plants gathered when very young, being pulled from the soil while the ground is still moist after the rains, *Saranguy* is mentioned in records up to the latter part of the nineteenth century, usually being used as a cheaper substitute for madder. Georges Roques, visiting Ahmedabad and the district of Sironj in 1678, describes both the cultivation and the use of the plant at Ff. 204, 205 of his account, (*The Roques Manuscript*, Bibliothèque Nationale, Paris FR. 14614). *Morinda citrifolia*, known locally as *menakoudou*, is the dye-root used by the Javanese *batik* workers for red, though their method of application is entirely different from that followed by the *kalamkari* workers of India (see Paul R. Schwartz, *Studies in Indo-European Textile History*, Ahmedabad, 1966, page 90).

SARI The long draped cloth worn by an Indian lady. Traditionally it is pleated into a cord at the waist, the free end being draped over the back and the chest, and the decorated end-panel (*palla*) arranged over one shoulder, or over the head. The *sari* is tied in various styles in different parts of India. The modern *sari* is worn over a long petticoat.

SAYA-VER (Tamil) The chay-plant (*Oldenlandia umbellata*, Linn.) See Chay.

SOGA (Javanese) A brown dye-stuff extracted from the pith of the bark of the palm *Peltophorum pterocarpum*, or of *Peltophorum ferrugineum*, Benth., used by the *batik* workers of Java.

SYAHI The name for the mordant for black, as prepared at Sanganer, from scrap iron (*lachha loha*) fermented with molasses (*gur*).

TAPAI The process of the final clearing of the white ground after the mordant dye-bath, as practised at Sanganer. The cloth is sprinkled with water and bleached in the sun, for two days on each side of the fabric.

THAN A length of cotton piece-goods, sufficient to make a garment.

TOSHKHANA The stores of a palace. The *darbar* hangings, tent hangings, carpets, canopies, and the dress-pieces and stocks of fine fabrics belonging

to the court were often marked with small seals of ownership, by which they may be identified.

TSHERI-VELLO (Telugu) The chay plant (*Oldenlandia umbellata*, Linn.) See chay.

TUMPAL a design consisting of a band of long pointed motifs, literally 'teeth', richly decorated. The motif is particularly associated with the textiles of South-east Asia and Indonesia, and with the fabrics made in India for these markets. Occasionally it appears on South Indian textiles.

TURMERIC The plant *Terra merita*, or *Curcuma longa*, yielding from the rhizomes a bright yellow dye which provides a good colour by surface application. The permanency of the colour can be increased by long slow immersion under gentle heat. In cotton-prints from Western India and Rajasthan with resist-dyed yellow grounds, turmeric is almost certainly the dye-stuff employed, probably using the resist-medium of a paste made up from clay, dung and resin or gum. Some reports imply that the permanency of turmeric can be assisted by mordanting with alum; but by the late nineteenth century, when commercial dyes became available, the dyers were tending to use alum in conjunction with all dye-stuffs, in the mistaken belief that its presence was necessary. Turmeric is a condiment in cookery, providing the yellow colour in curries and spicing. See also *halda*.

VAGHARI A general term in Western India for family communities of the poorer people, many of whom still practise traditional crafts. The *pachedi* of Gujarat are printed by *vaghari* communities, now centred at Ahmedabad but formerly living in the surrounding districts.

WARAK (Arabic) literally, 'leaf'. The thin gold-leaf used for gold-printing on fabric. The design is painted or printed with gum, to which the *warak* is applied while still wet. It was the practice to tint the gum for gold with a yellow pigment (*peori*), and the gum for silver with a thick white pigment, to enrich the effect of the metal leaf. Printing with *warak* is not fast to washing, and is liable to damage by abrasion. It was used mainly for textiles not subject to heavy wear-and-tear, and for garments for festive occasions, particularly weddings.

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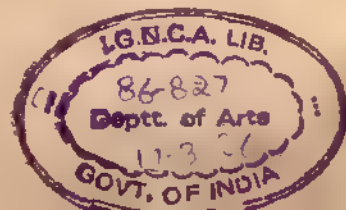
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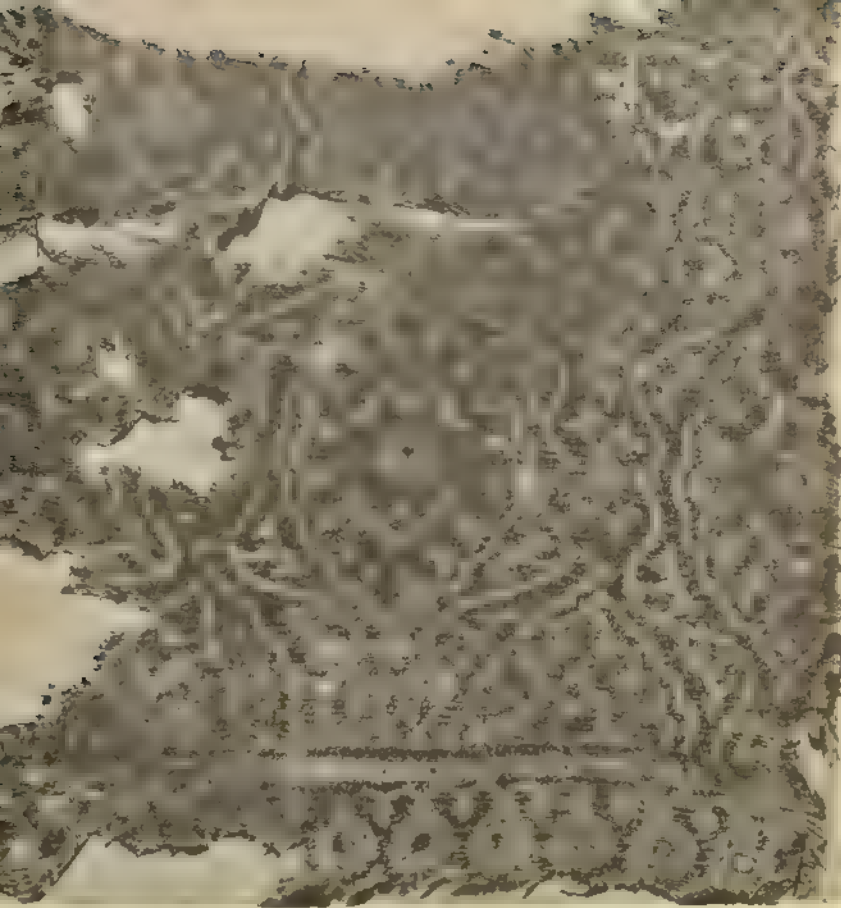
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Photographic Plates



*1A. FRAGMENT, cotton,
block-printed. From
Western India, 16th
century or later. Found
at Fostat, Egypt. (No. 2)*



*1B. FRAGMENT, cotton,
block-printed. From
Western India, 17th
century or later. Found
at Fostat, Egypt. (No. 3)*



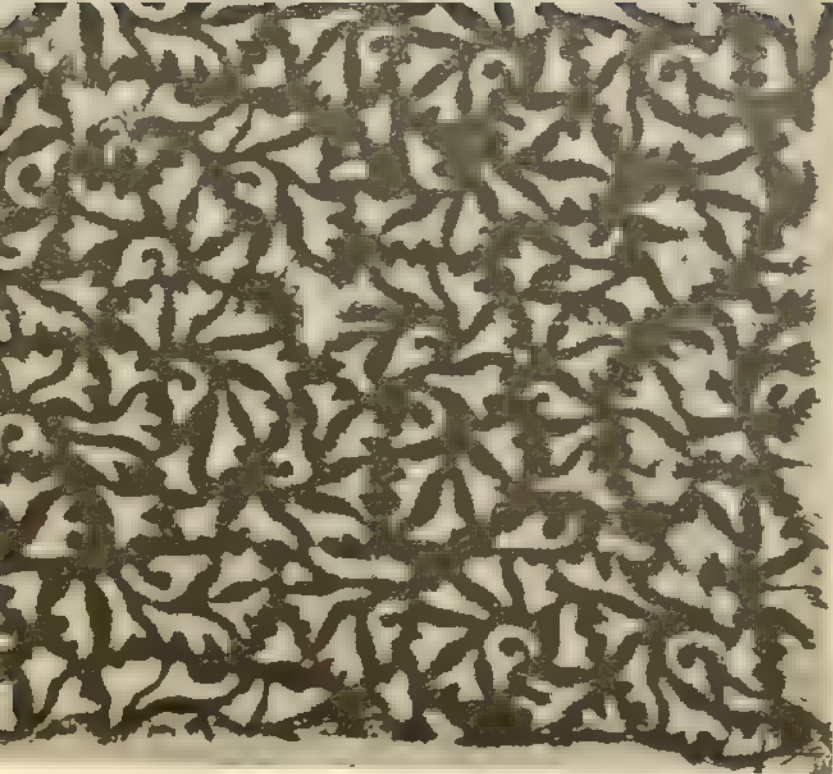
2A FRAGMENT, cotton, block-printed.
From Western India, 17th century or
later. Found at Fostat, Egypt. (No. 4)



2B. FRAGMENT, cotton, block-printed
Provenance uncertain, 19th or early 20th
century. Found at Fostat, Egypt. (No. 5)



TWO FRAGMENTS, cotton, resist-dyed with indigo. From Gujarat, possibly 15th-16th century. Found at Fostat, Egypt. Left, 3A (No. 6) Right, 3B (No. 7)



4A. (No. 9)

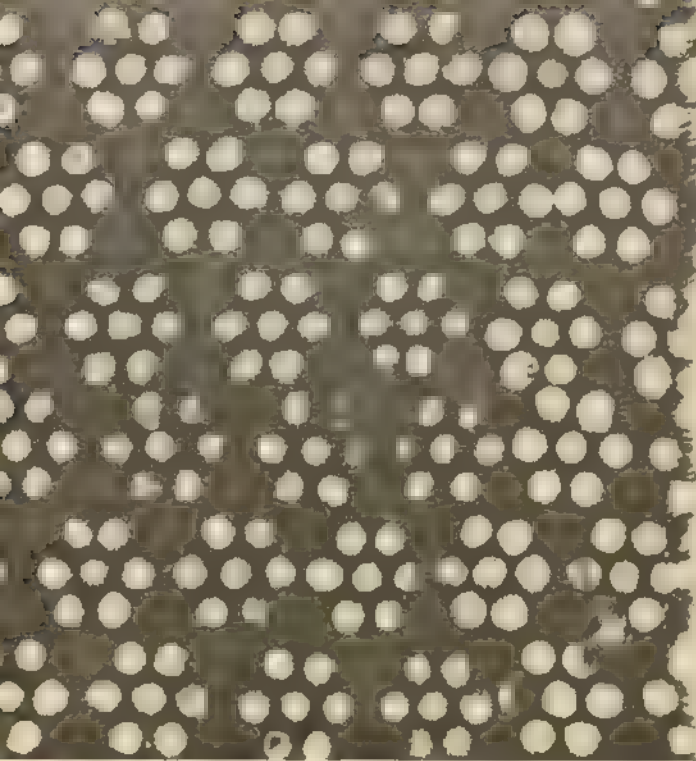


4B. (No. 10)



4C. (No. 8)

*THREE FRAGMENTS,
cotton, resist-dyed with
indigo, From Western India
(probably Gujarat), 15th
century or later. Found
at Fostat, Egypt.*

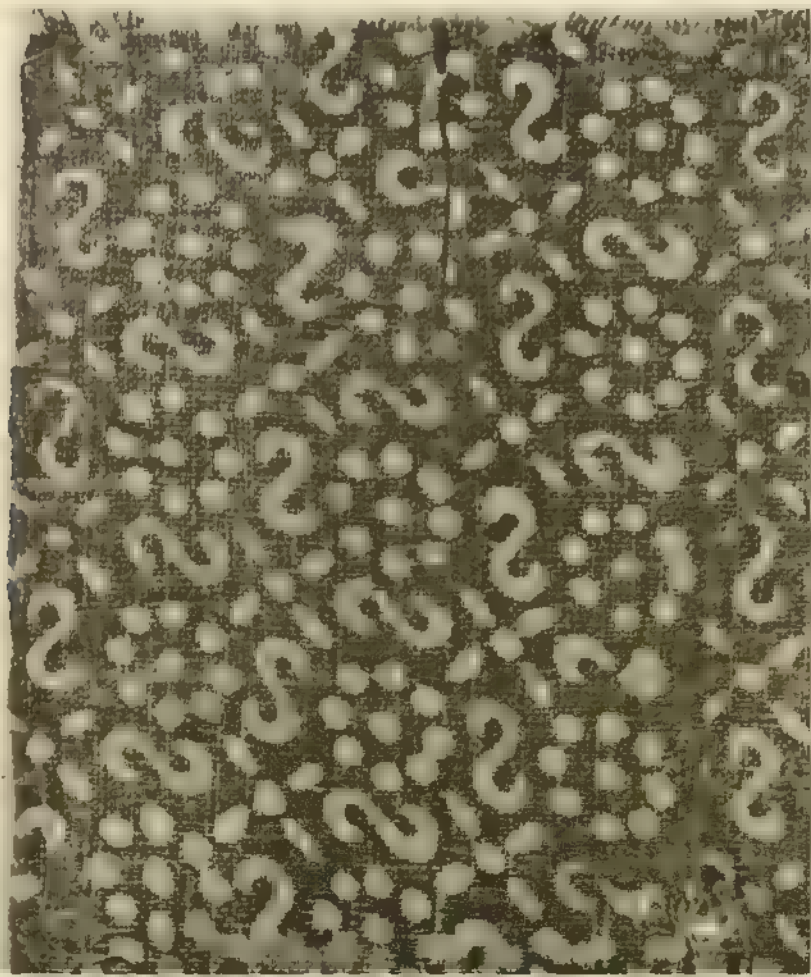


5A. (No. 11)



5B. (No. 12)

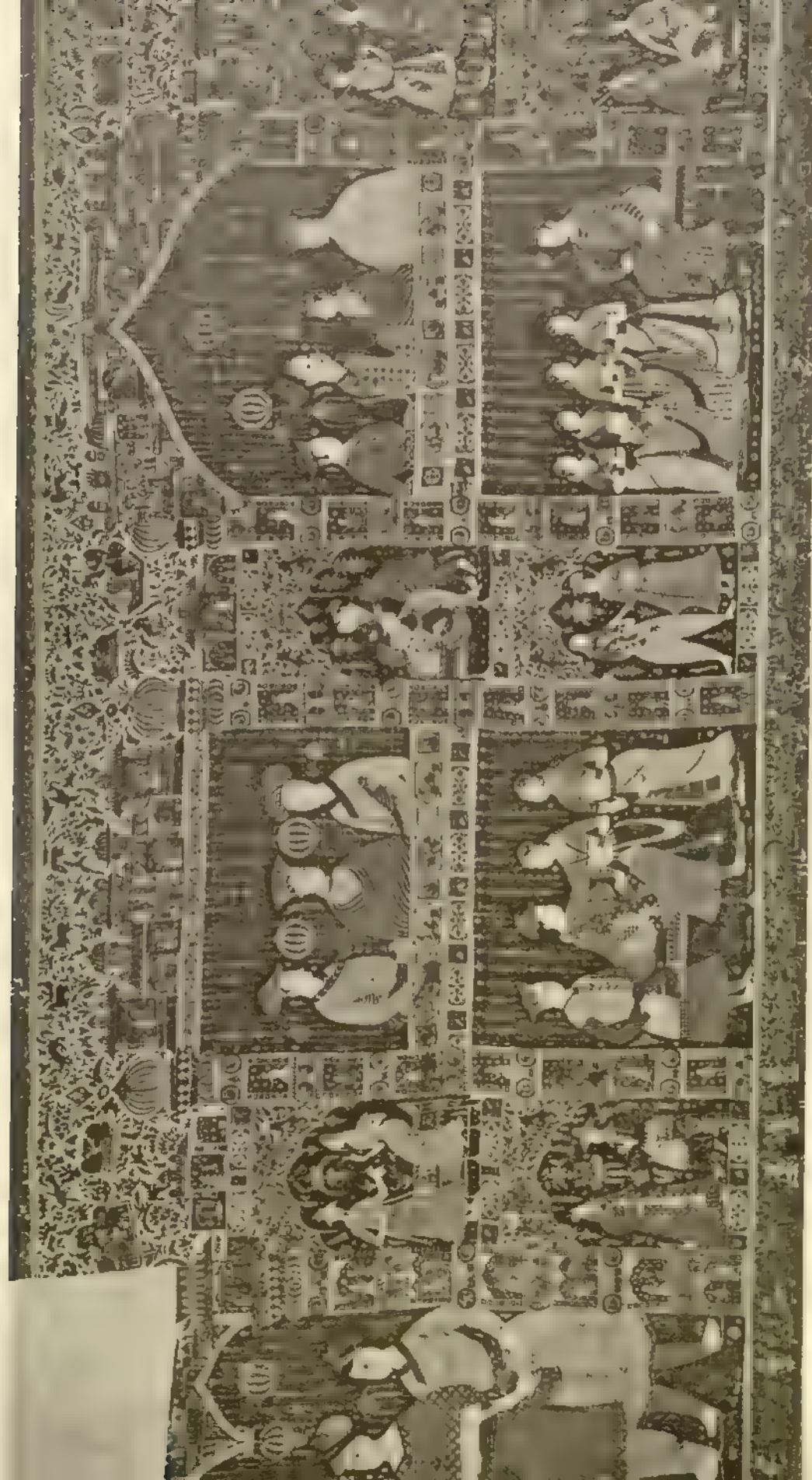
5C. (No. 14)



*THREE FRAGMENTS, cotton,
resist-dyed with indigo. From
Western India (probably Gujarat).
15th century or later. Found
at Fostat, Egypt.*



FLOORSREAD. painted cotton. From Petaboli, Guldonda, c. 1630 A.D. (No. 15).



HANGING, painted cotton. From St. Thome-Pulicat region, 1640-50 A.D. (No 16)



*PRAYER-MAT. cotton, partly stencilled and partly block-printed. From
Burhanpur, Khandesh, late 17th or early 18th century. (No. 17)*



PART OF A FLOORSPREAD, painted cotton. From Rajasthan or
Khandesh, late 17th or early 18th century. (No. 23)



PANELS FROM A TENT-HANGING, cotton, block-printed
and painted. From North India, 18th century. (No. 20)

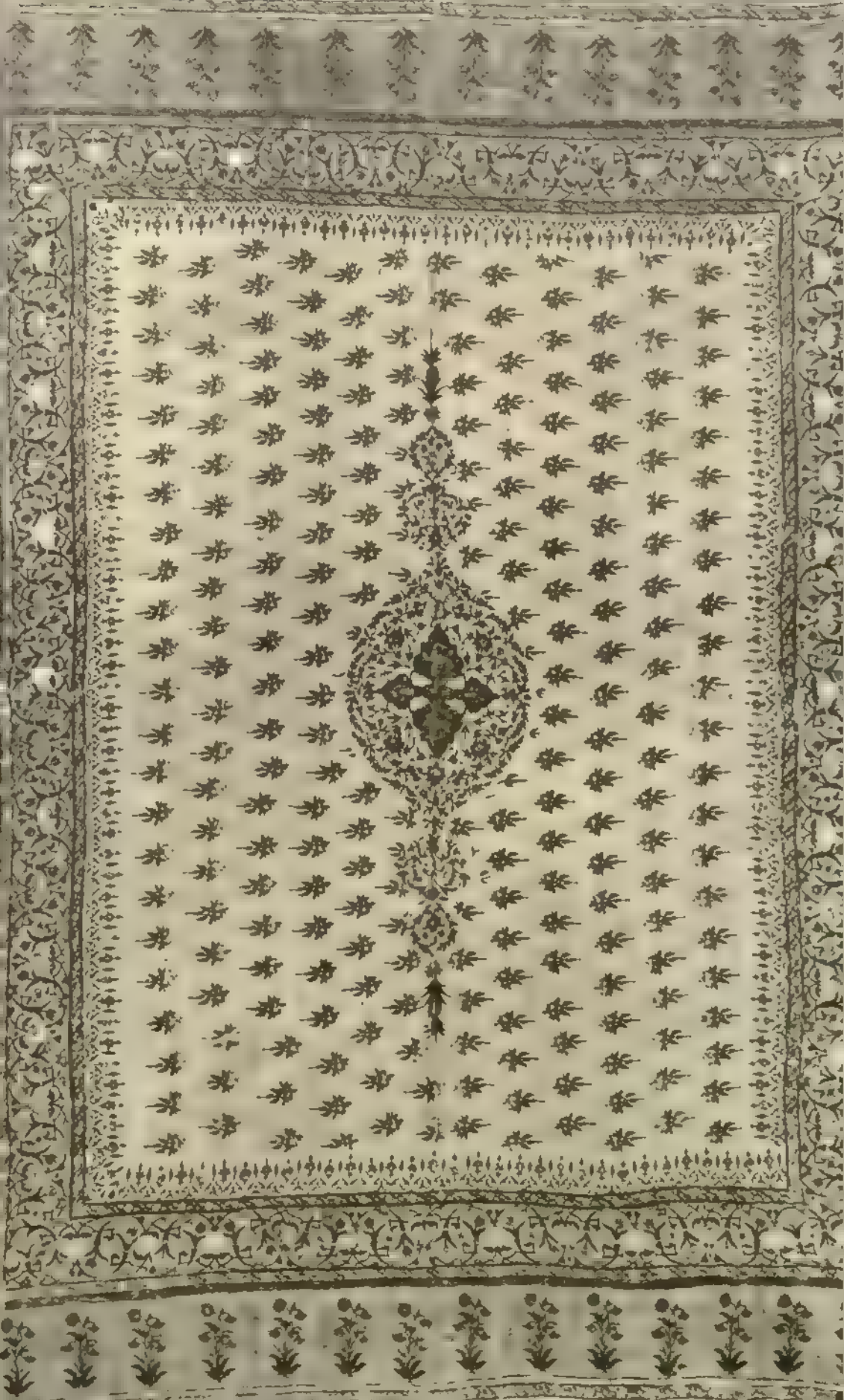


PANELS FROM A SET OF TENT-HANGINGS, cotton, black-printed
and painted. From North India, 18th century. (Nos. 21 & 22)



COVERLET, painted cotton. From Western India or Northern Deccan. 18th century. (No. 25)

(Right) CANOPY OR COVERLET, painted cotton. From Rajasthan or Northern Deccan, 18th century. (No. 26)





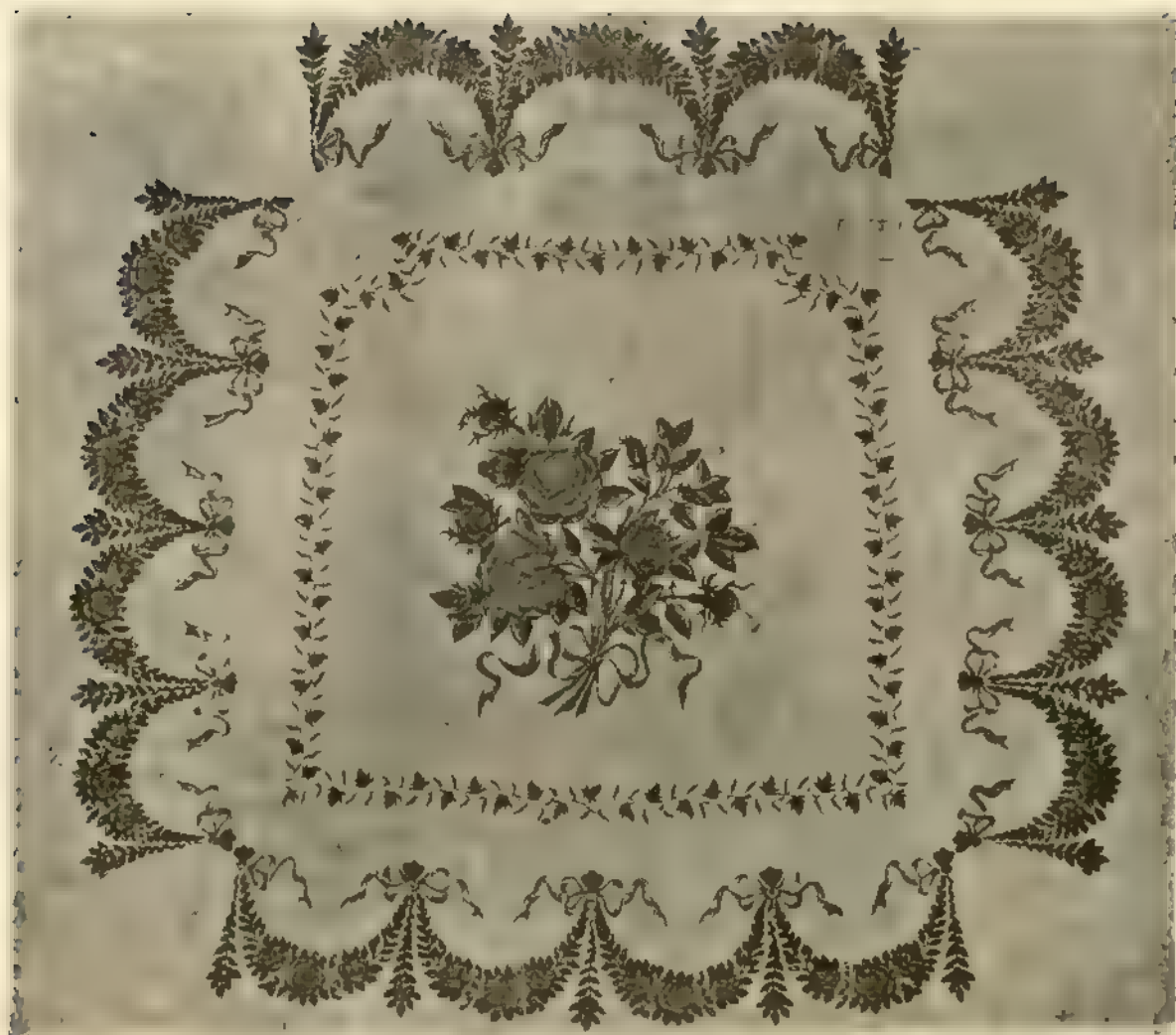
HANGING, painted cotton. Made in Western India for the European market, late 17th or early 18th century (No. 37)



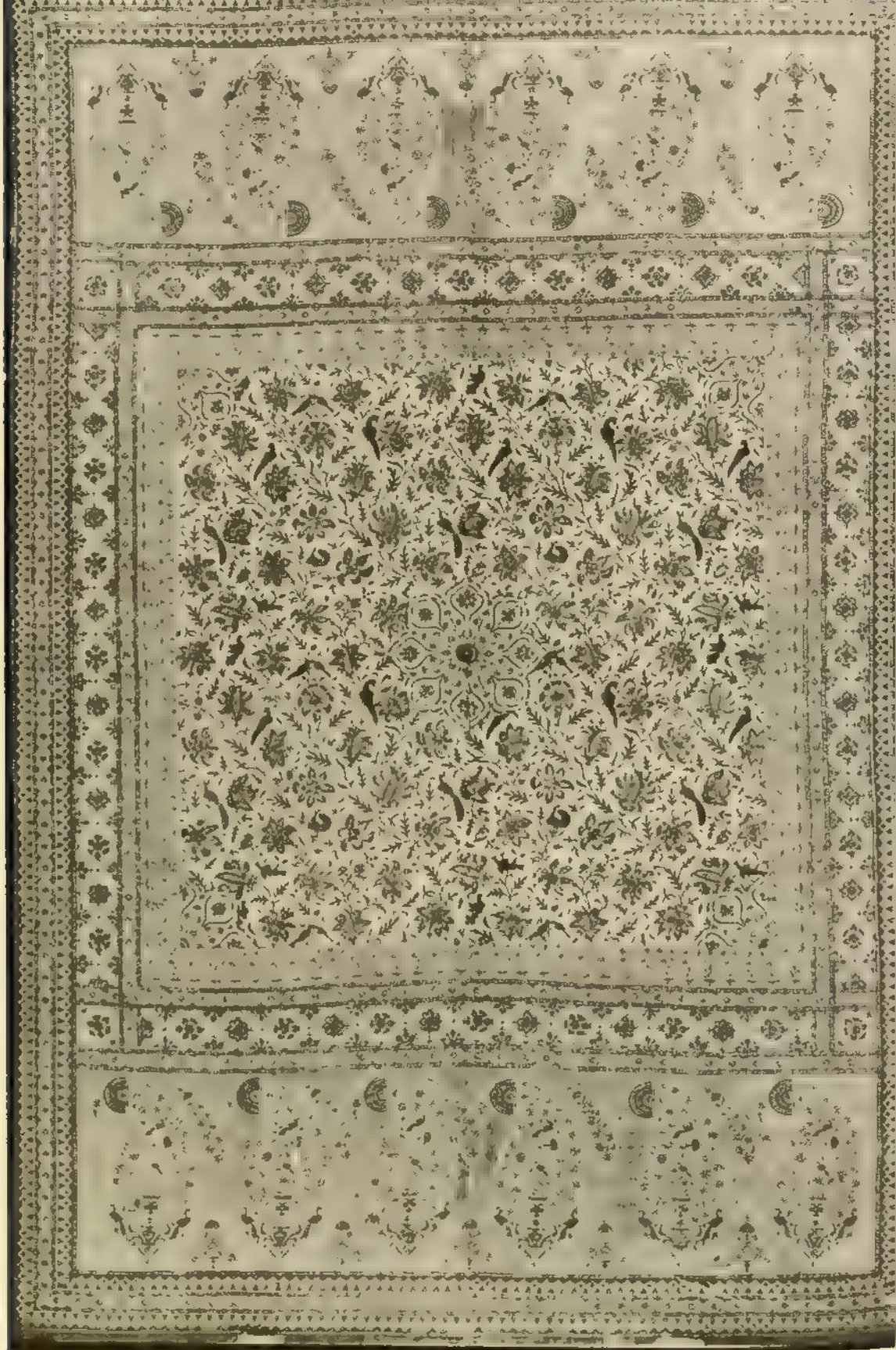
*PALAMPORE, painted cotton. Made in South India
for the European market, about 1770 A.D. (No. 28)*



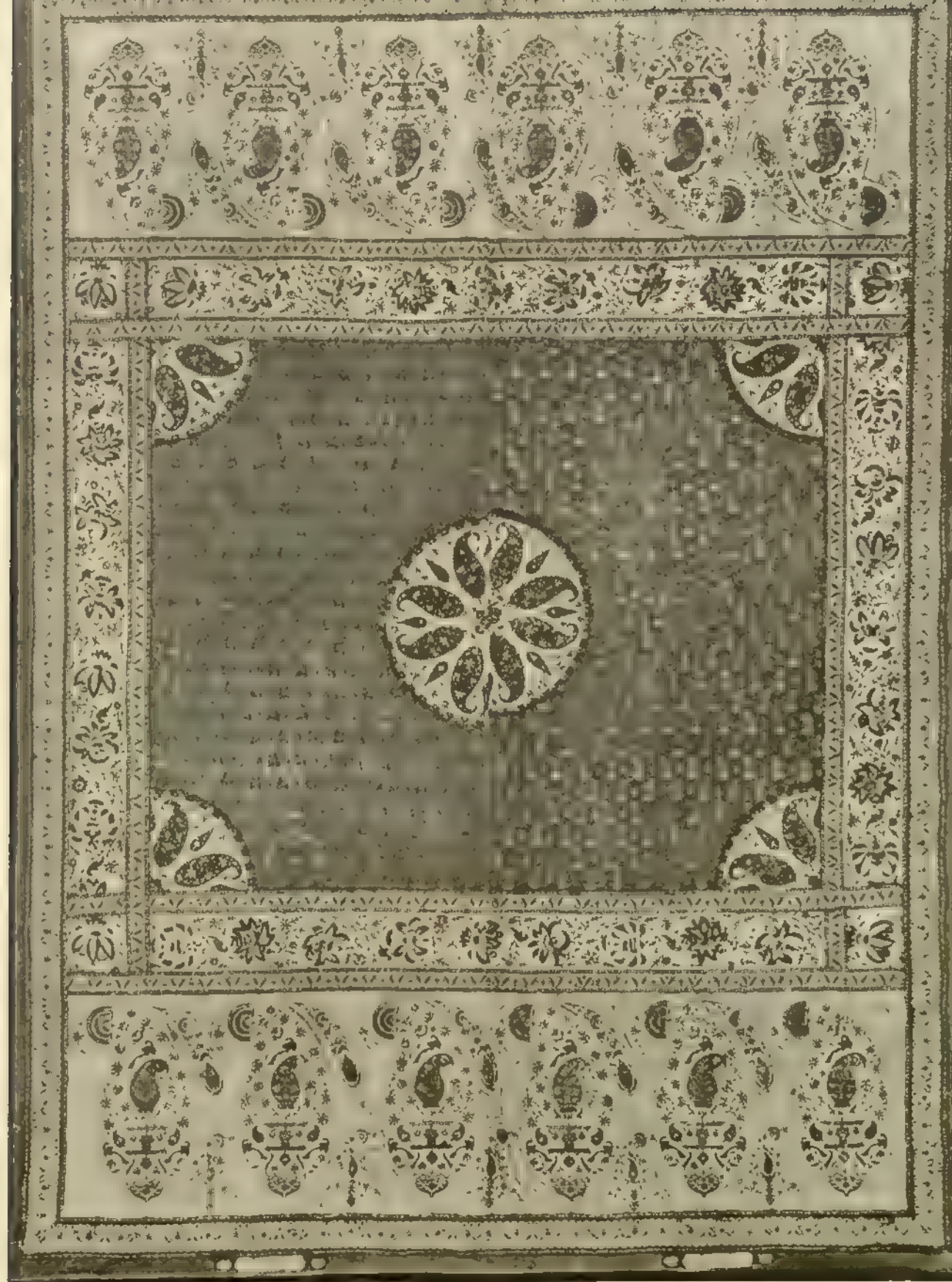
*PALAMPORE, painted cotton. Made in South India
for the English market, late 18th century. (No. 29)*



CHAIR-COVER, painted cotton, the outlines over-painted with gold. Made in South India for the European market, late 18th century. (No. 30)



COVERLET. cotton. block-printed and painted; the outlines over-printed with gold From Masulipatam, 19th century. (No. 37)



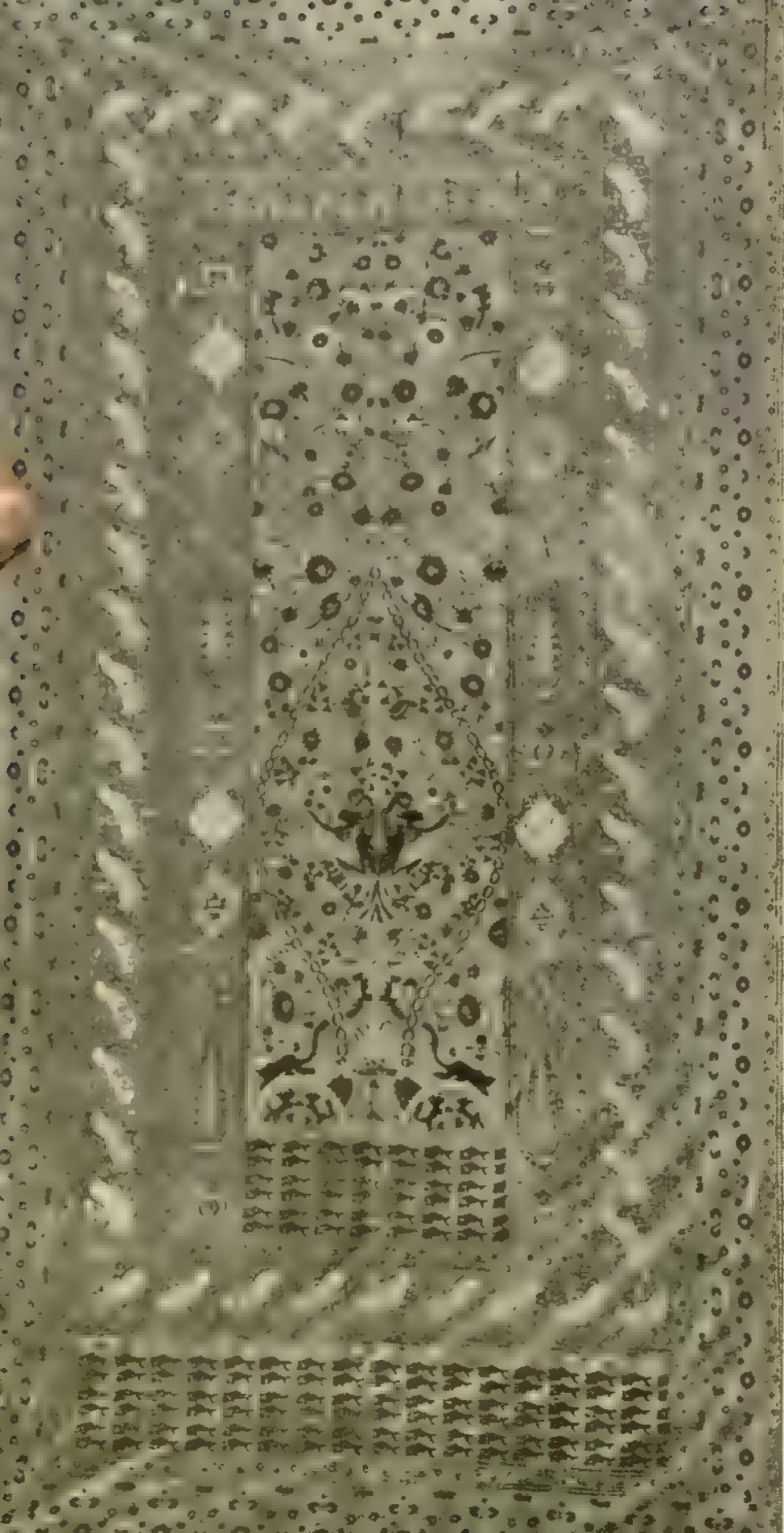
*COVERLET, cotton, block-printed. From
Masulipatam, 19th century. (No. 32)*



*DOOR-CURTAIN, cotton, block-printed.
From Masulipatam, 19th century. (No. 33)*

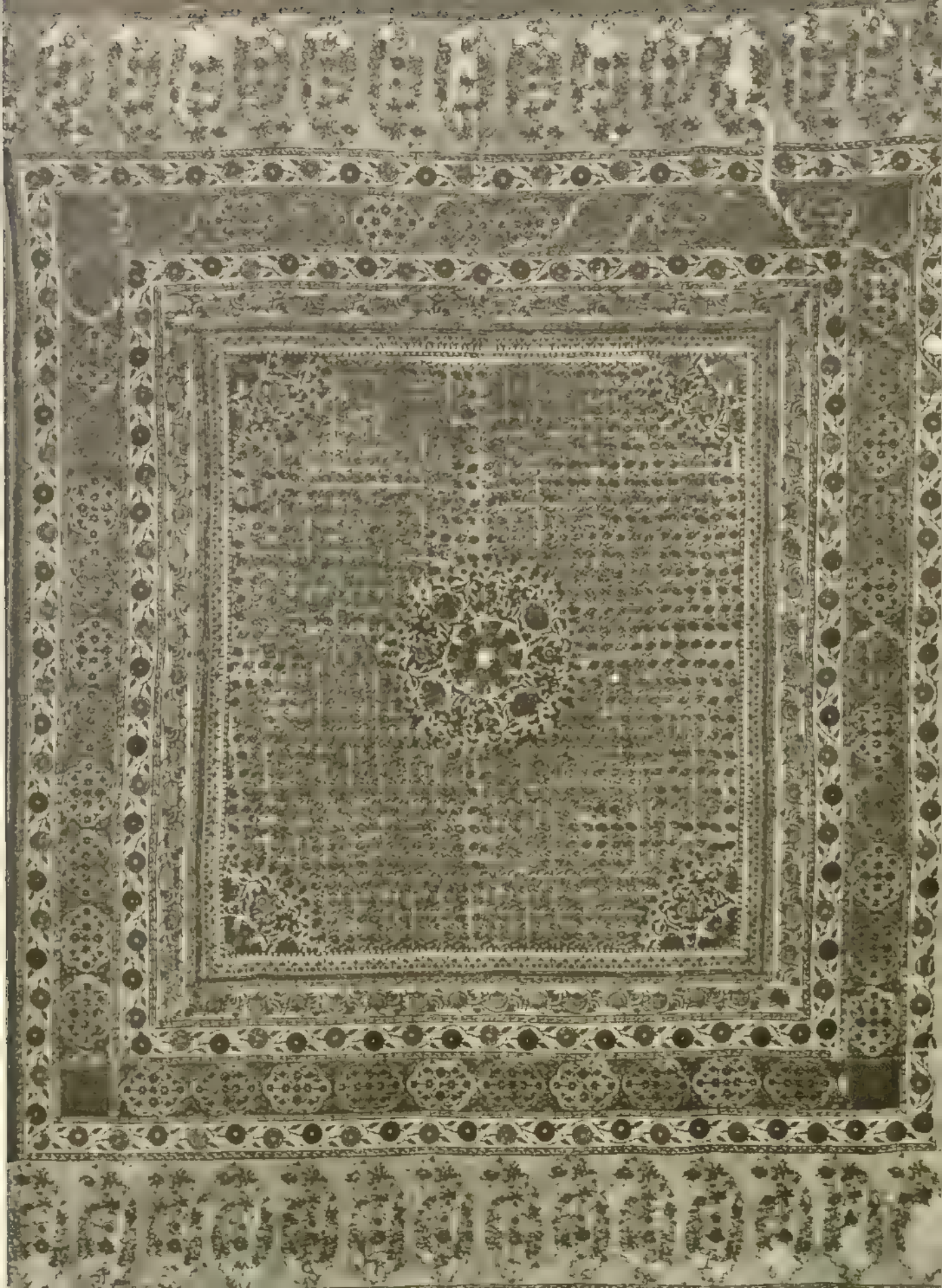


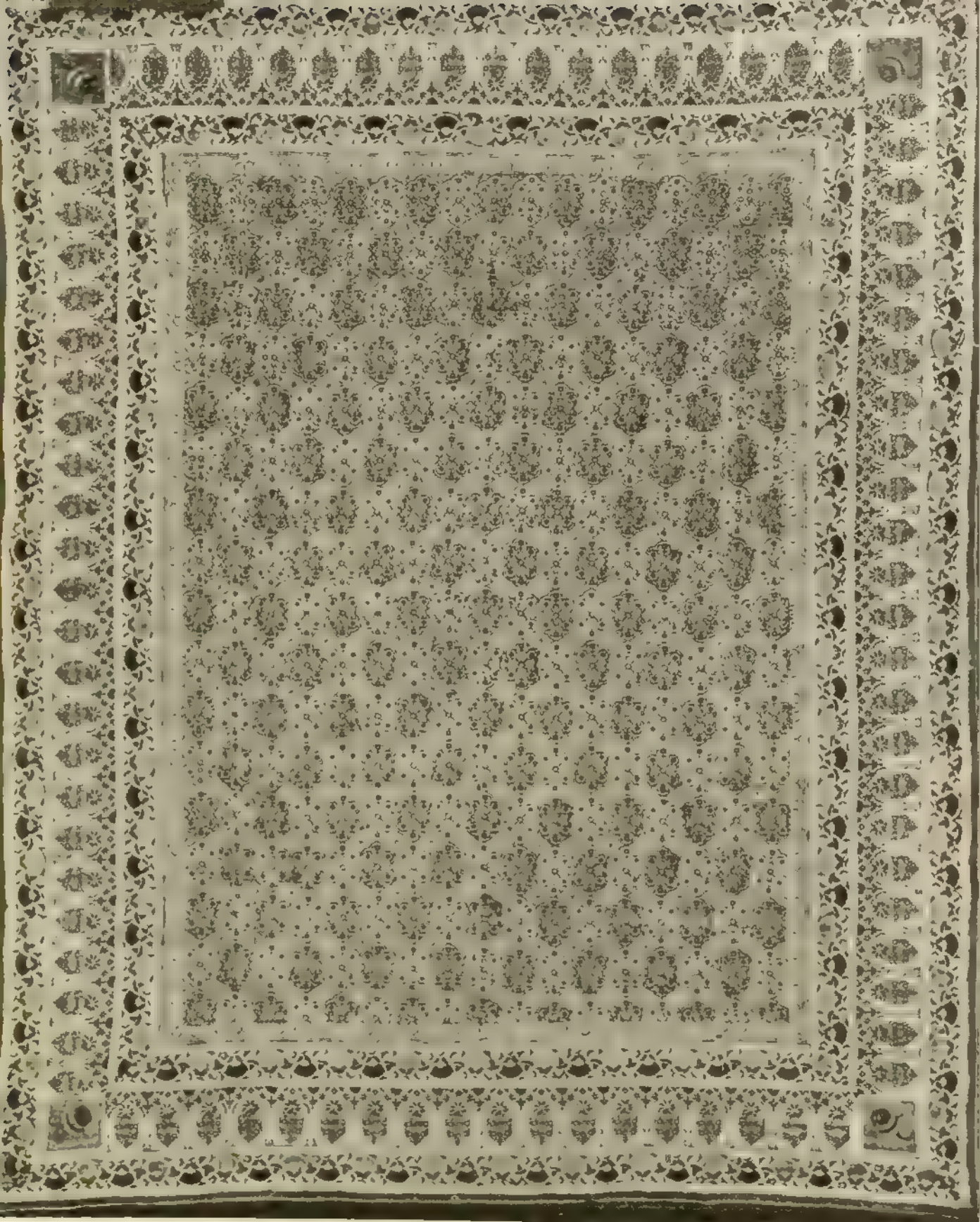
*PALAMPORE, painted cotton. From Ponneri,
Madras State, 19th century. (No. 35)*



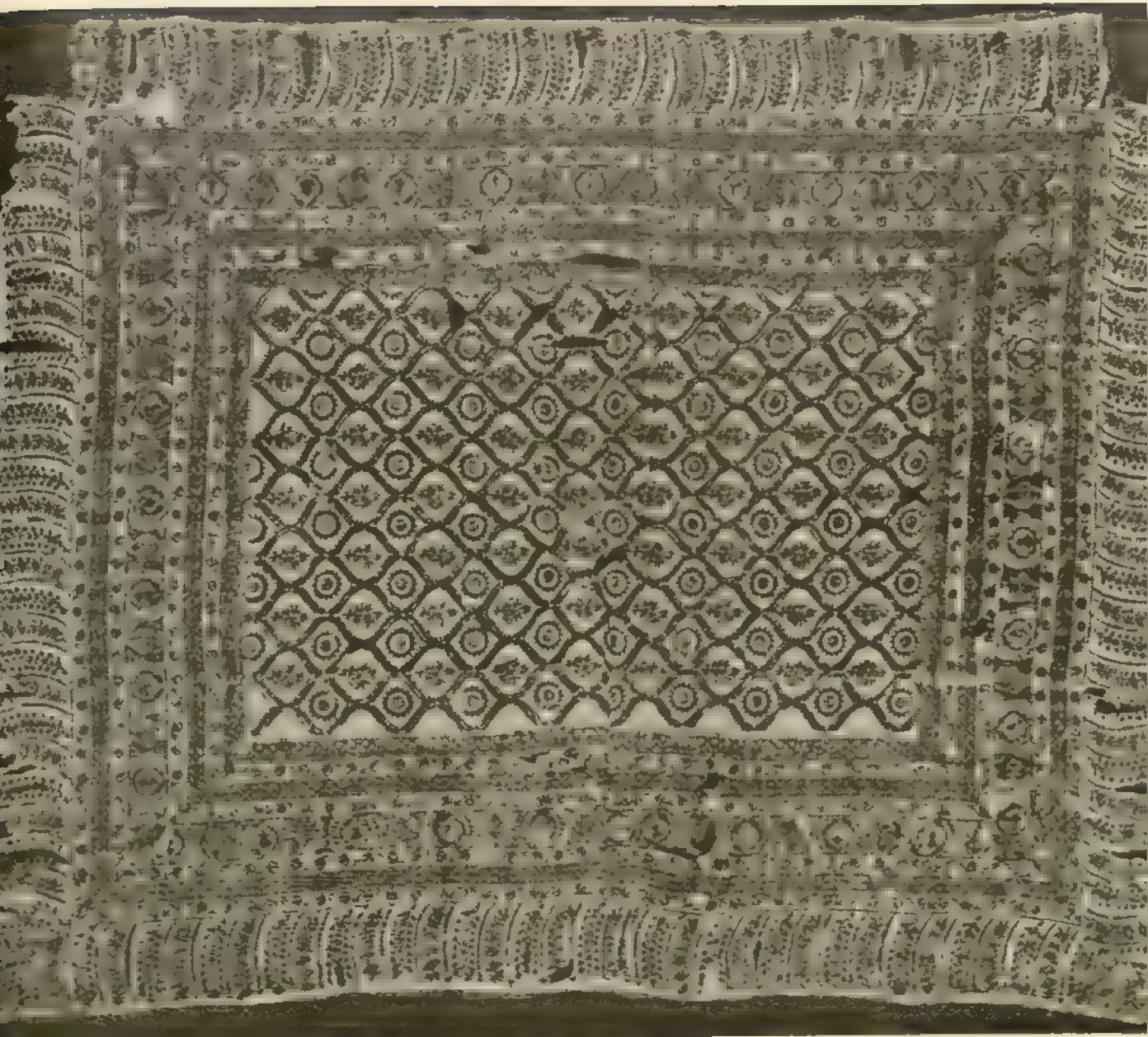
*DOOR-CURTAIN, cotton,
block-printed. From North
India, 19th century.
(No. 37)*

*(Right) FLOORSPREAD,
cotton, block-printed.
From North India, 19th
century (No. 39)*





*FLOORSPREAD, cotton, block-printed. From
North India, late 19th century. (No. 40)*

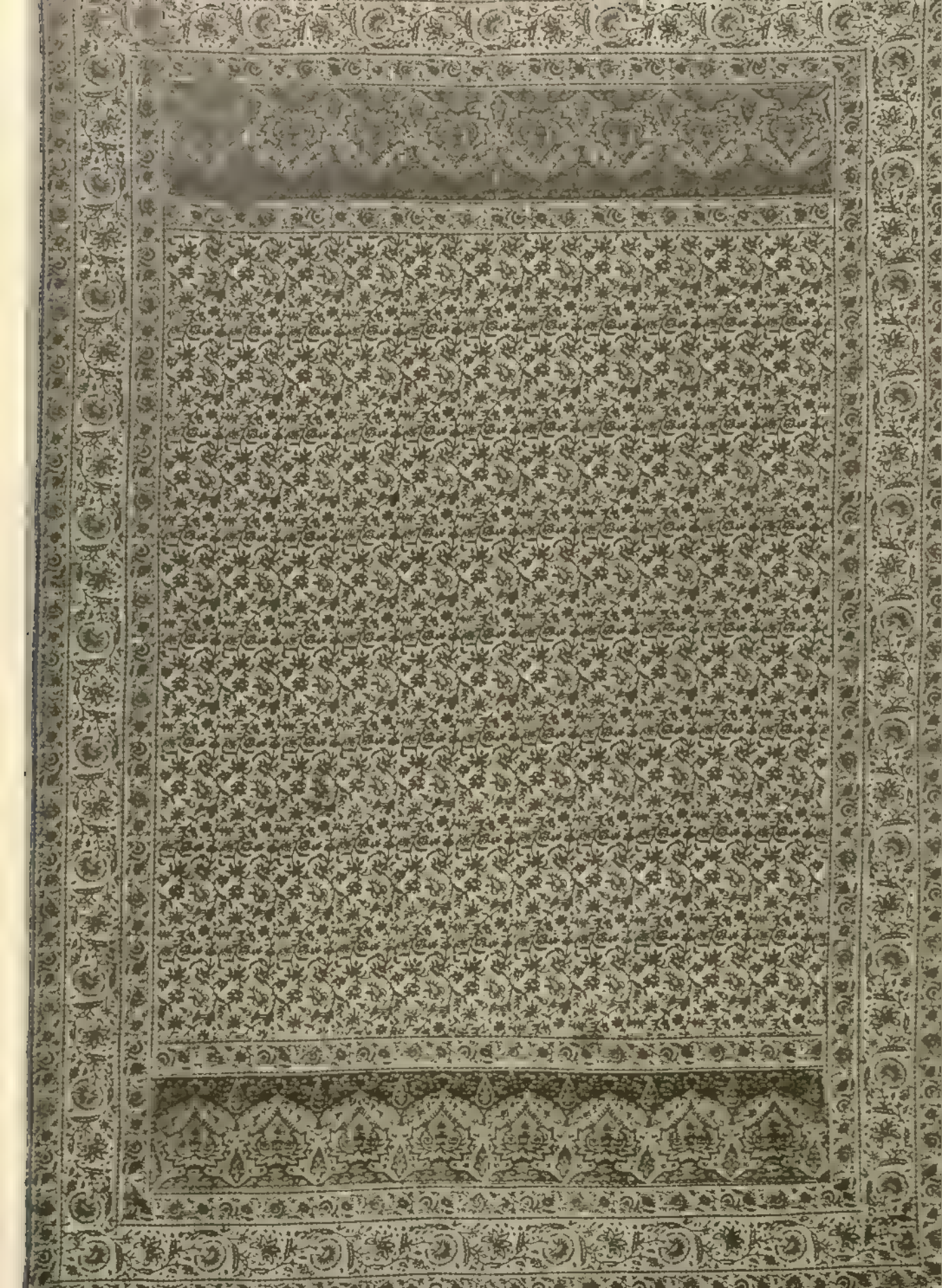


*COVERLET, cotton, block-printed.
From North India, 19th century. (No. 41)*



FLOORSREAD, cotton, block-printed and painted (detail). From Kanauj, Uttar Pradesh, 19th or early 20th century. (No. 44)

(Right) *BED-COVER*, cotton, block-printed. Made at Farzabad, Uttar Pradesh, about 1950. (No. 45)

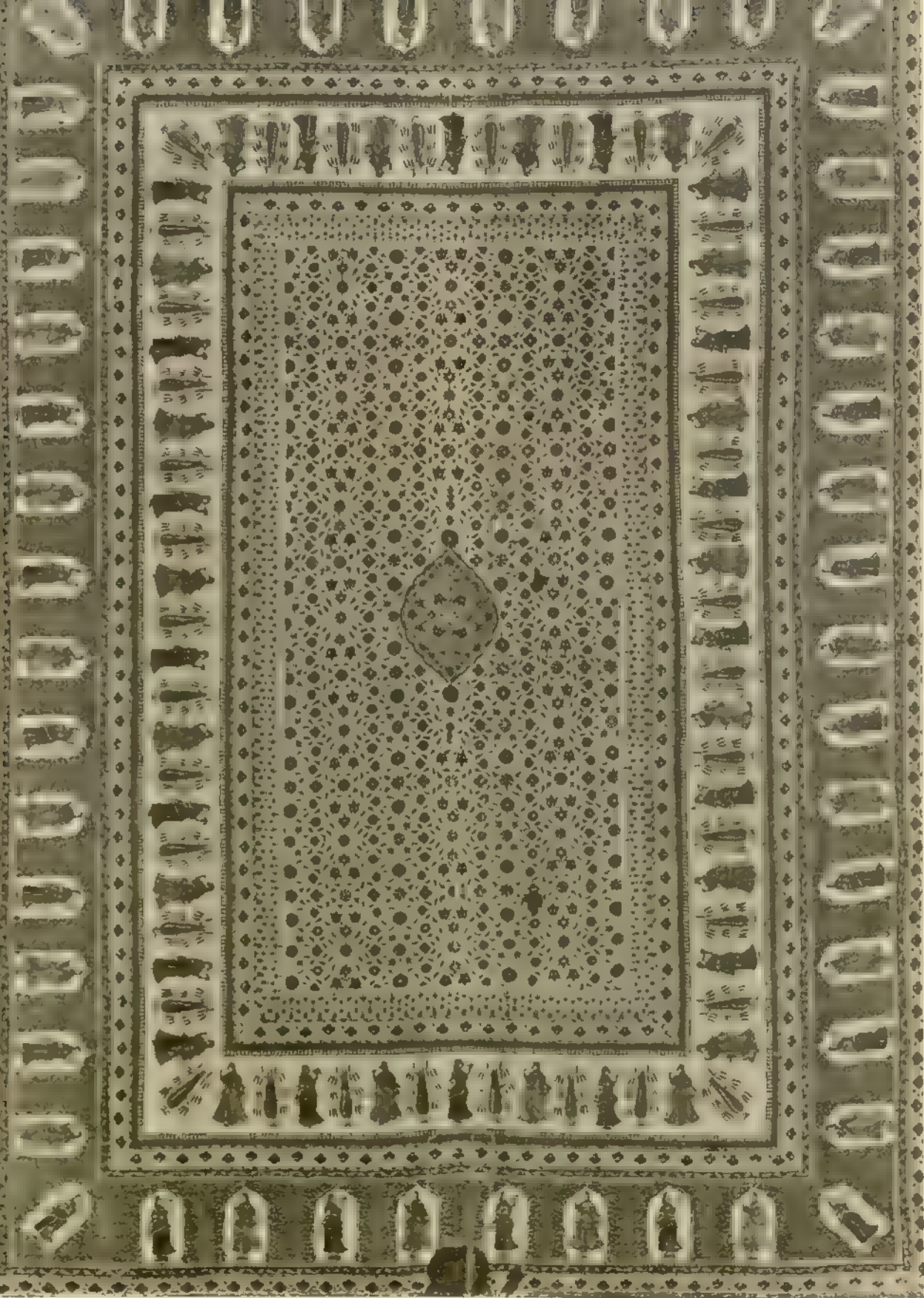




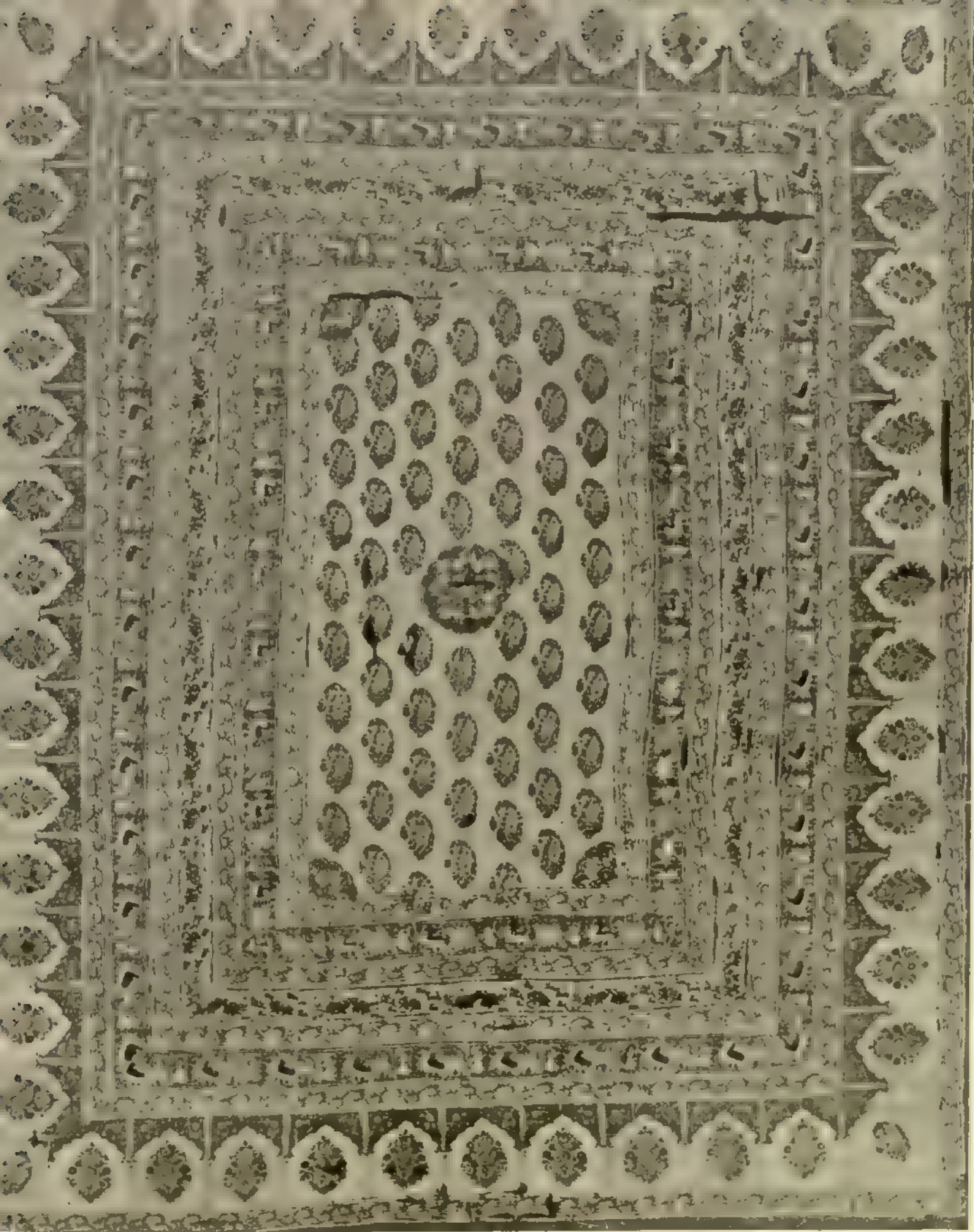
*PART OF A DOOR-CURTAIN, cotton,
block-printed and painted. From North
India, 19th century. (No. 38)*



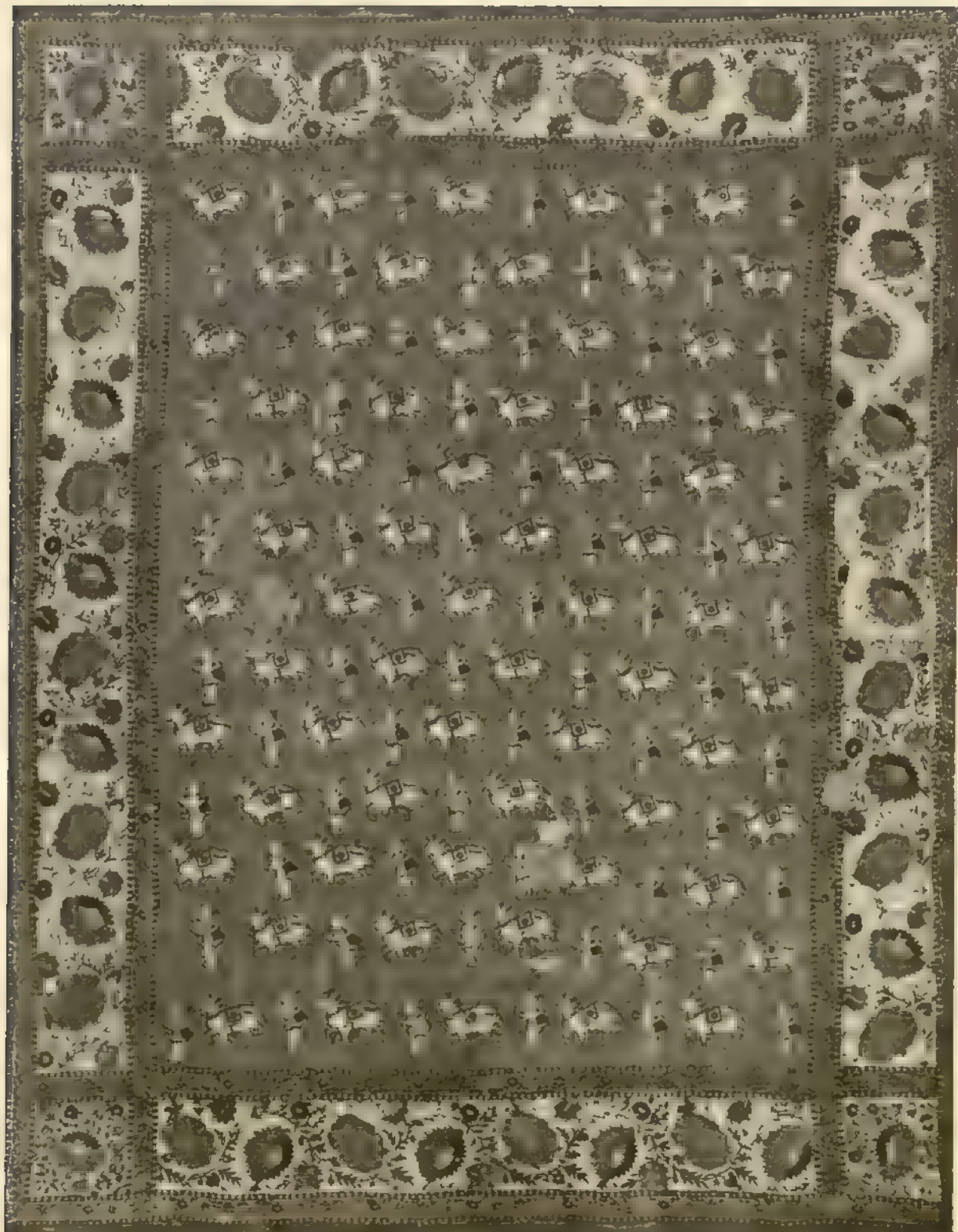
CIRCULAR COVER, cotton, block-printed and painted. From Rajasthan, 19th century. (No. 49)



*CANOPY, cotton, block-printed and painted.
From Rajasthan, early 19th century. (No. 46)*



FLOORSPREAD, cotton, block-printed. The borders contain scenes of the hunt. From Sangner, Rajasthan, 19th century. (No. 47)



*CANOPY, cotton, block-printed. From
Gujarat, 19th century. (No. 53)*



*TWO FRAGMENTS FROM COVERS
OR CANOPIES. cotton, block-printed
and painted. From Gujarat. 19th century.
(Above, No. 55. Below, No. 56)*

*(Right) FLOORSREAD,
cotton, block-printed (detail).
From Gujarat, 19th century.
(No. 57)*





TENT-HANGING, cotton, block-printed and painted. From Gujarat, late 19th or early 20th century. (No. 58)



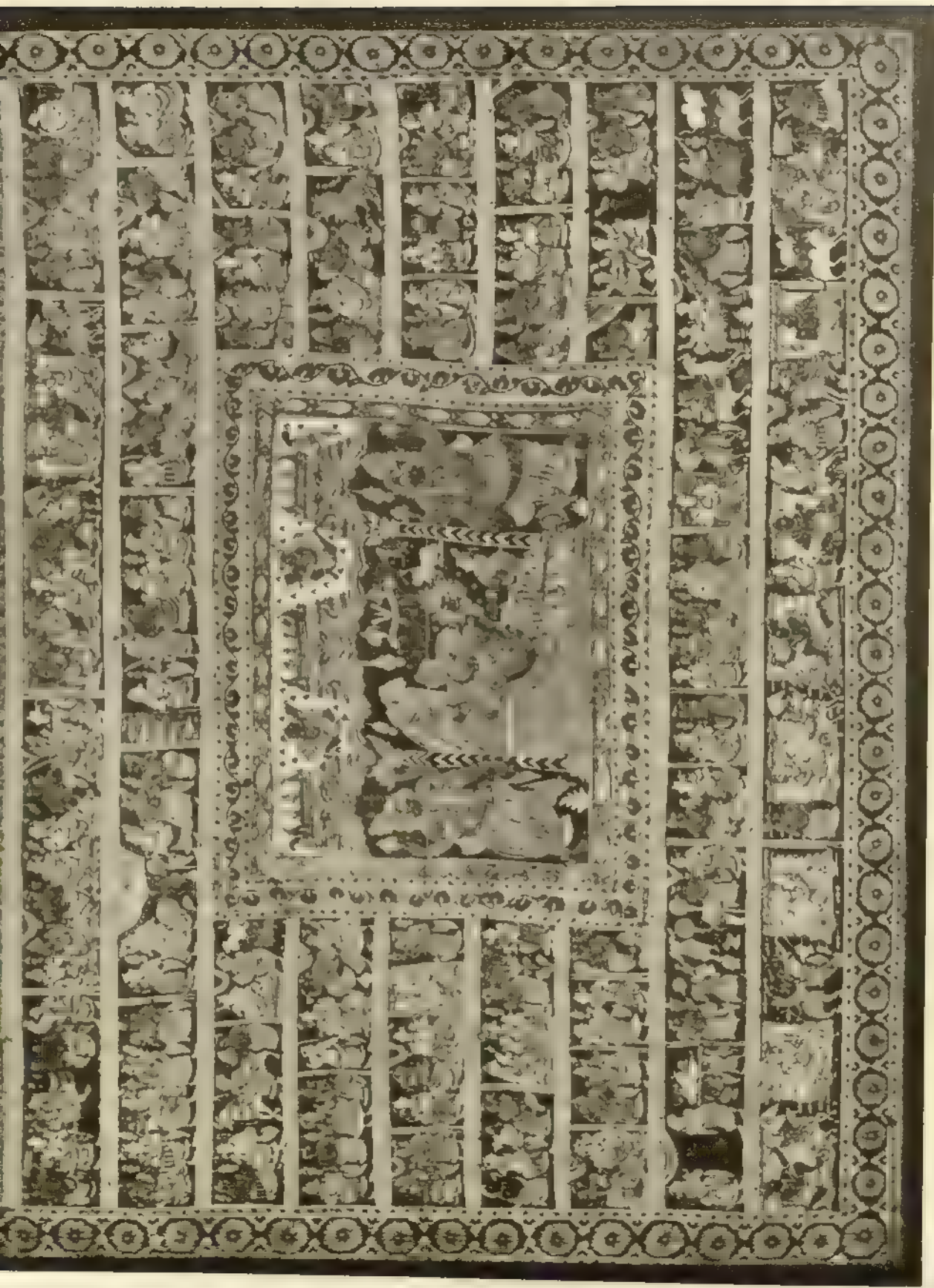
*HANGING, painted cotton, Attributed to
Madras State but possibly Indo-Portuguese
work from Diu, 19th century. (No. 36)*



*PART OF A TEMPLE-HANGING, painted cotton, illustrating scenes
from the Ramayana. From Ceylon, late 18th century. (No. 60)*



PART OF A TEMPLE-HANGING, painted cotton. In the centre, Shiva dancing on the demon Mulariyaka. From South India, 19th century. (No. 61)



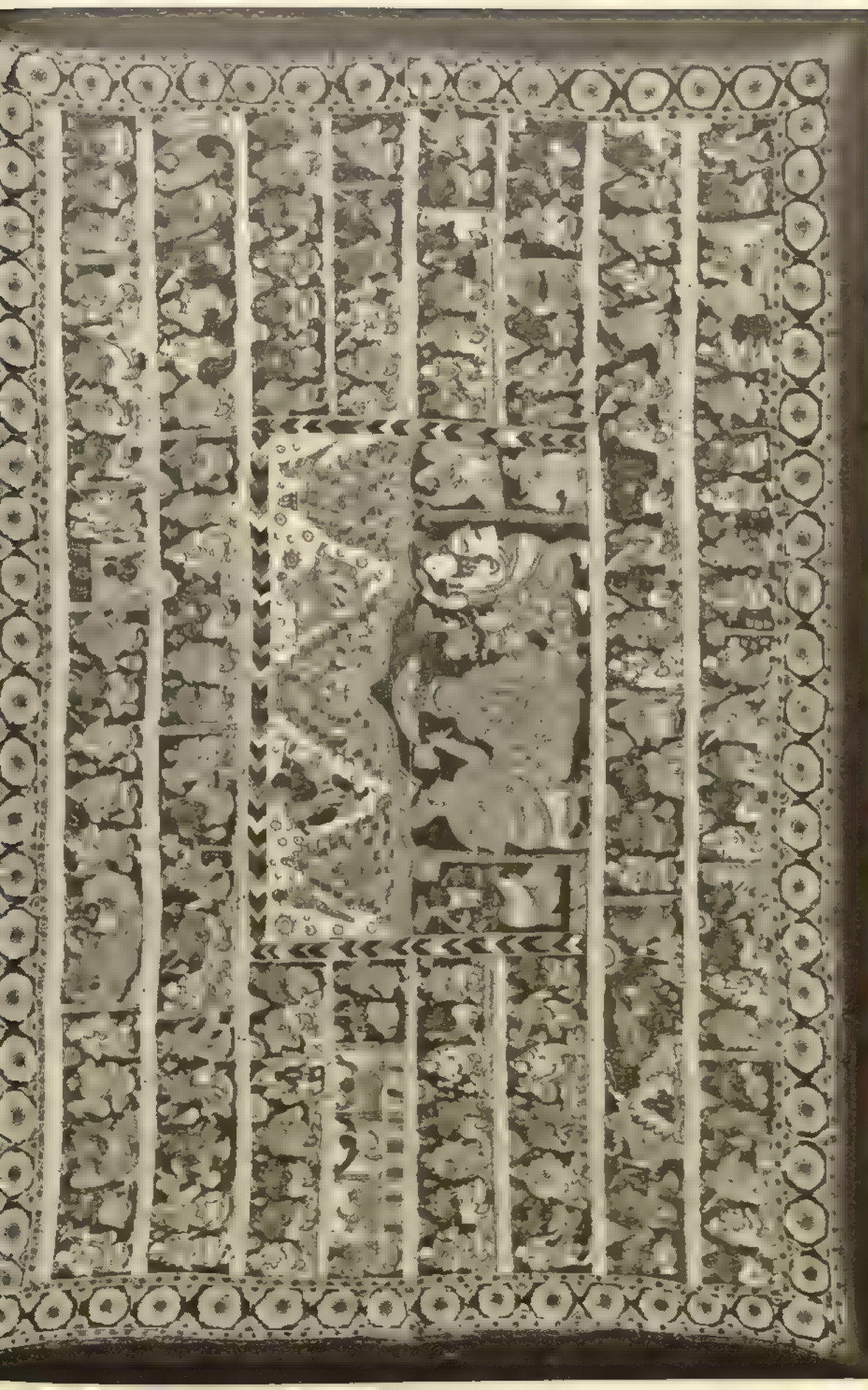
TEMPLE CLOTH, painted cotton. From South India, 19th century. In the centre, Vishnu resting on the serpent Adishesha. The friezes depict the story of Draupadi and Kichak. (No. 82)



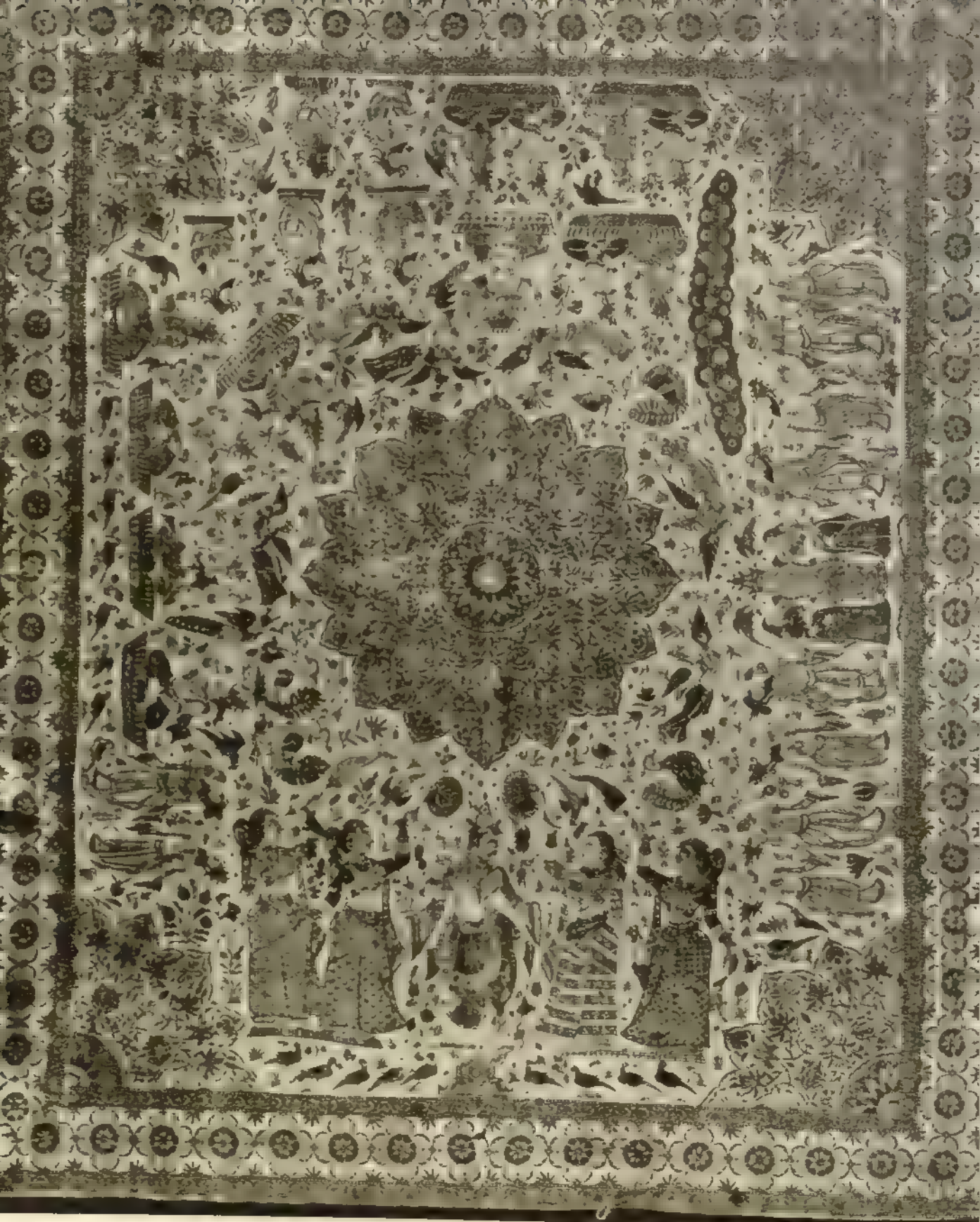
TEMPLE-CLOTH, painted cotton, From South India, 19th century. The pieces relate the story of Abhimanyu and Sasukeba, and the central panel illustrates their marriage. (No. 63)



HANGING FOR A TEMPLE-CAR, painted cotton. From Madras State, 19th century. The goddess Ambal, attended by Ganesha and Chandikeshwara. (No. 64)



TEMPLE-HANGING, painted cotton. Made at Kalahasti, about 1958. In the centre the Marriage of Rama and Sita. The friezes depict scenes from the Ramayana, from the birth of Rama to his betrothal. (No. 65)



*CANOPT, cotton, partly stencilled and partly block-printed.
Probably from Burhanpur, Khandesh, early 18th century. (No. 66)*



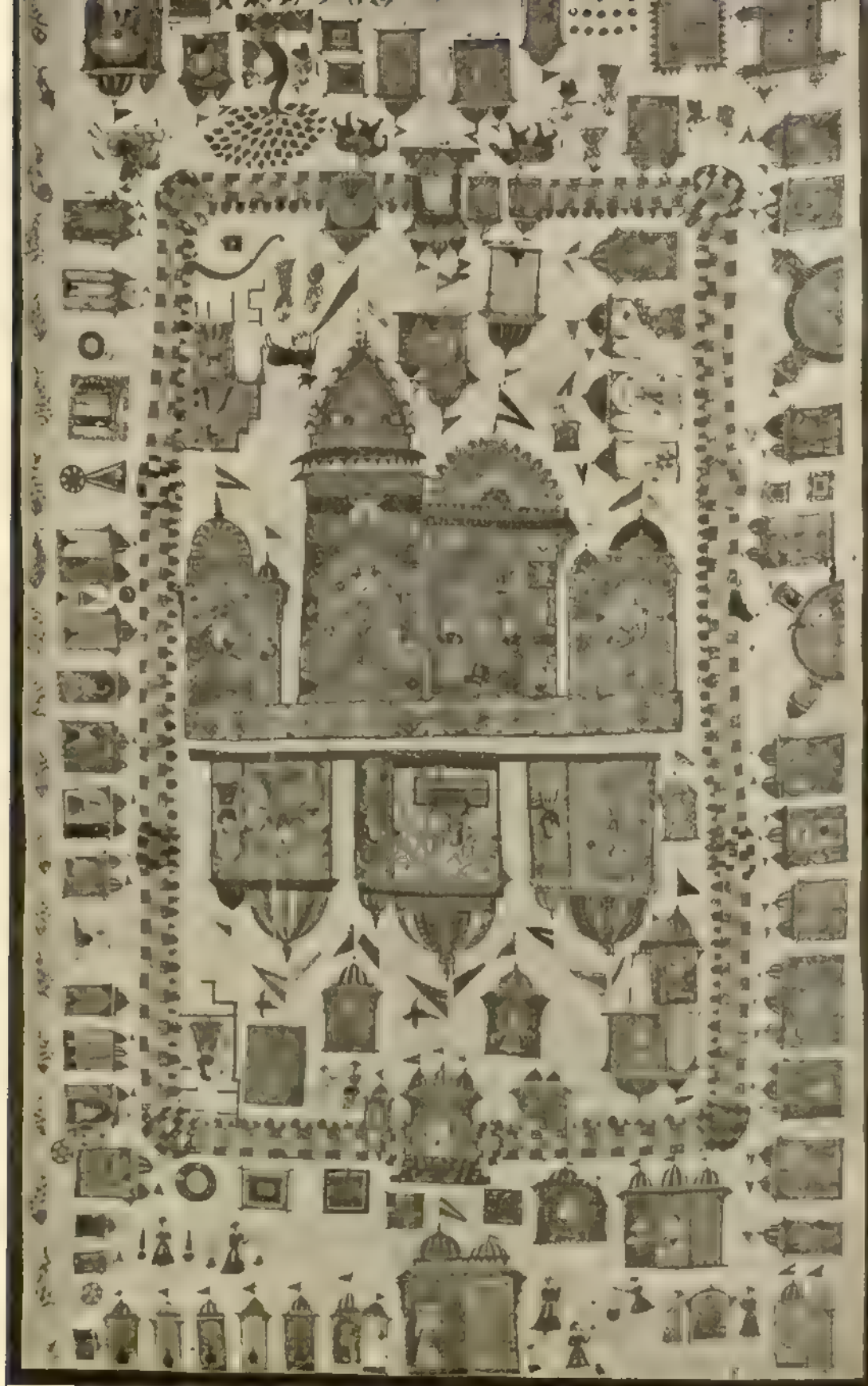
*CANOPY, painted cotton, depicting four episodes from the life of Krishna.
Probably from Burhanpur, Khandesh, early 18th century. (No. 67)*



TEMPLE-HANGING. painted cotton. From Rajasthan, early 19th century. Gopis searching for Krishna under a flowering tree. (No. 68)



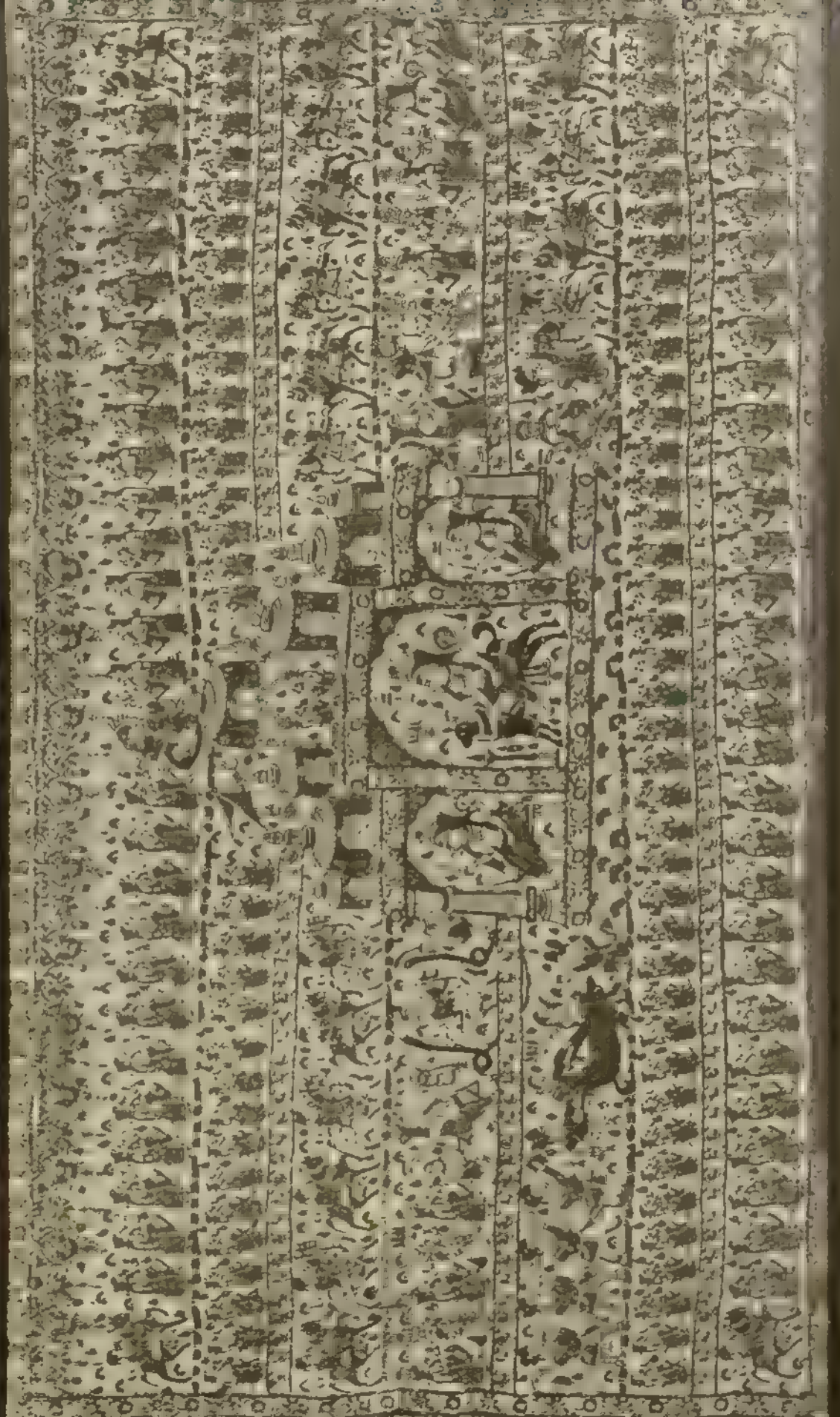
TEMPLE-HANGING, cotton, partly stencilled and partly block-printed. From Gujarat, 19th century. Gopis searching for Krishna. (No. 69)



CANOPY, cotton, partly painted and partly block-printed. From Kathiawar, 18th-19th century. (No. 74)



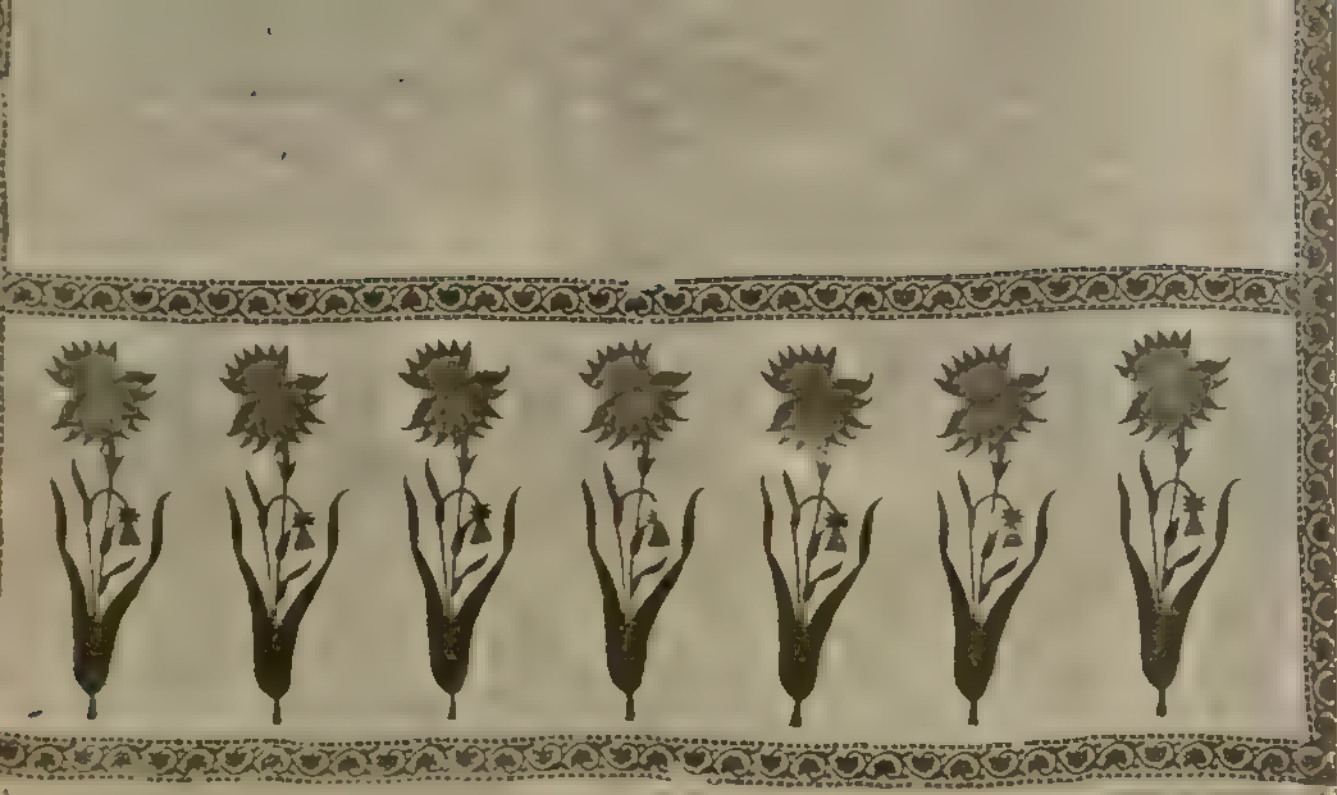
PART OF A TEMPLE-HANGING (pachedi), cotton, block-printed and painted. From Gujarat, probably 19th century. (No. 70)



TEMPLE-HANGING (pachedi), cotton, block-printed and painted. From Gujarat, 19th century. A shrine to the Mata, and rites of worship (No. 71).

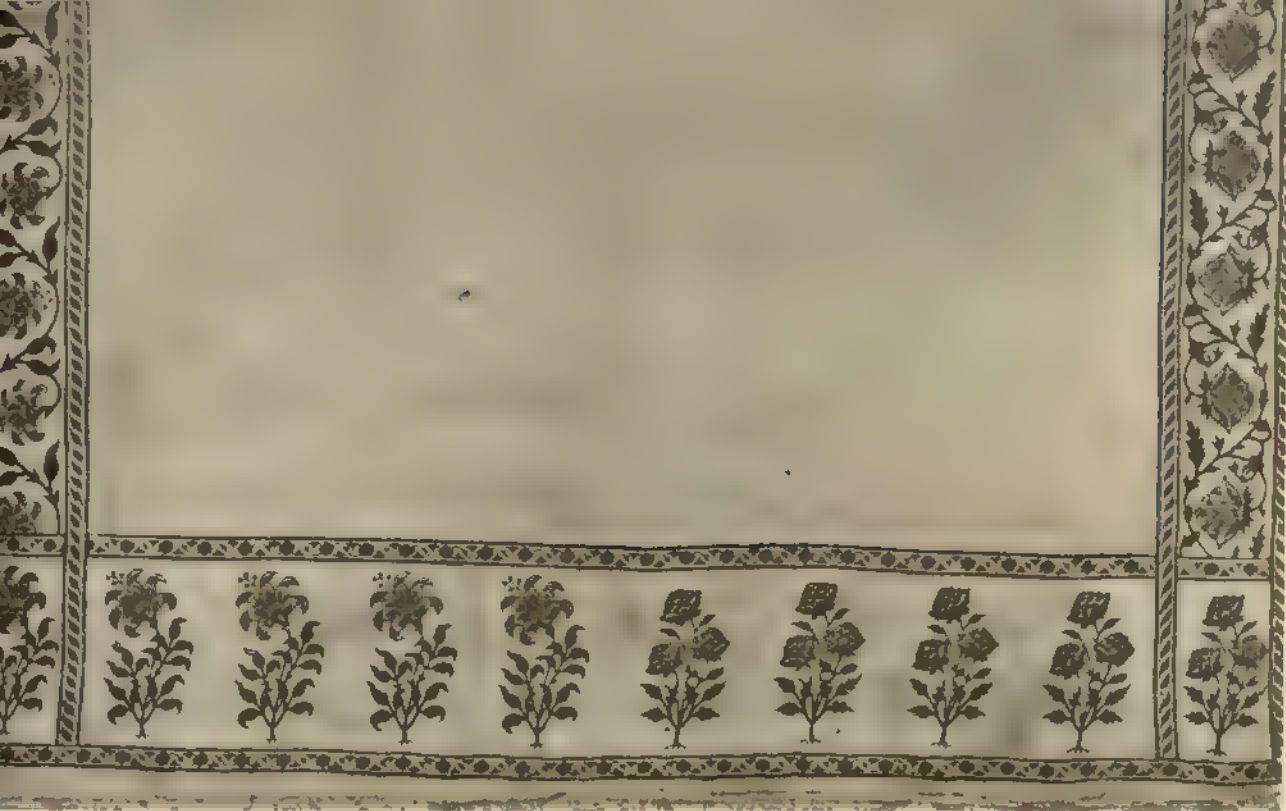


TEMPLE-HANGING (pachedi), cotton, black-printed and painted. Made in Ahmedabad city, about 1950. In the centre, the Mata confronting the Buffalo Demon. The pieces depict worshippers, scenes from legend, and animals. (No. 72)



*Above, 52A (No. 75)
Below, 52B (No. 76)*

*TWO GIRDLES. cotton. block-printed and
painted (details). From Khandesh, 18th century.*



Above, 53A (No. 77)
Below, 53B (No. 78)

TWO GIRDLES, cotton, block-printed (details).
From Rajasthan, 19th century.



54A. GIRDLE, cotton. block-printed. From Rajasthan, 19th century. (No. 79)
 54B. GIRDLE, cotton, painted with pigment colours and printed with gold.
 From Rajasthan, 19th century. (No. 80)

TURBAN-CLOTH.
cotton, block-printed,
the outlines over-
printed with gold
(detail). From
Rajasthan, 18th
century. (No. 81)

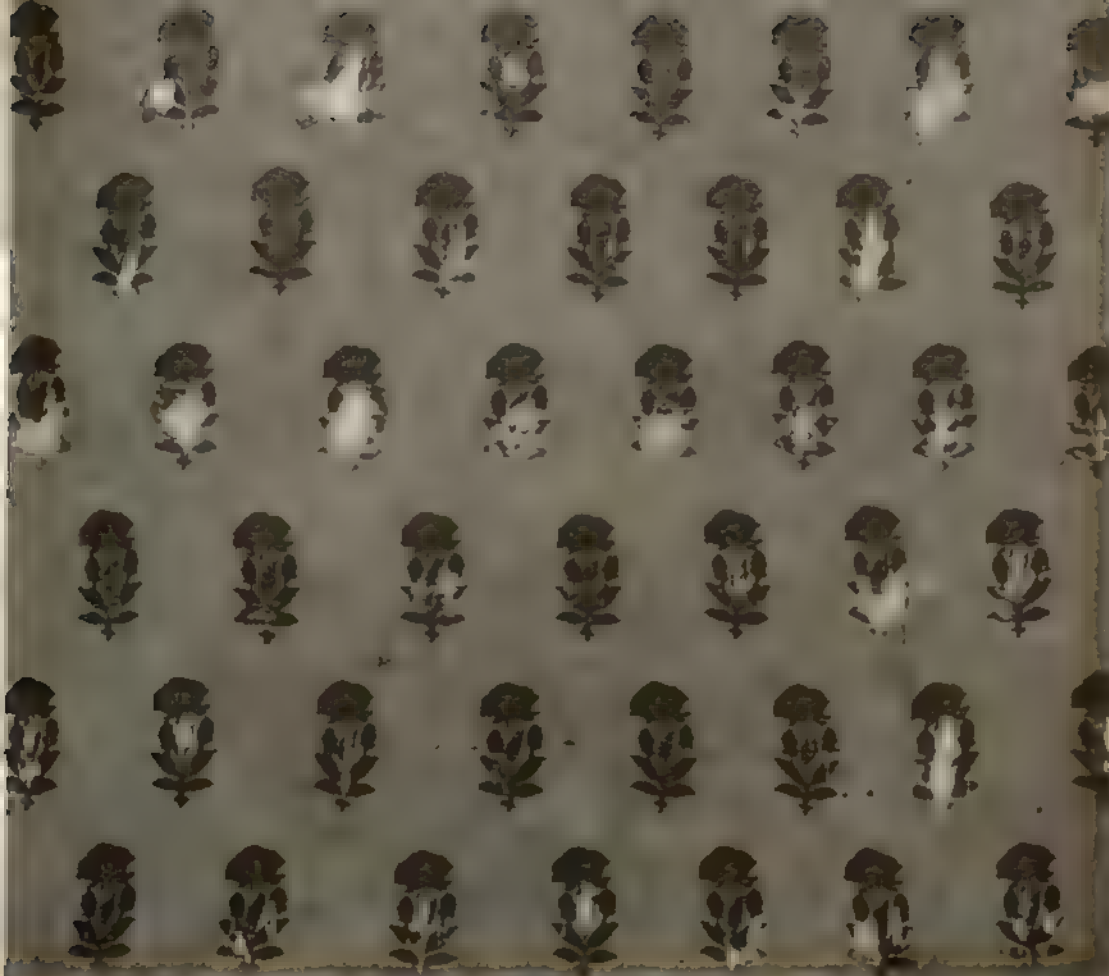




*56A. FRAGMENT.
cotton, block-printed,
the outlines over-
printed with gold
(detail). From
Rajasthan, 18th
century. (No. 82)*

*56B. FRAGMENT.
cotton, block-printed
with gold (detail).
The pattern is a
late degenerate
version of No. 82.
From Gujarat, 19th
century. (No. 83)*





57A. FRAGMENT,
cotton, block-printed
(detail). From
Rajasthan, 18th-
19th century.
(No. 87)



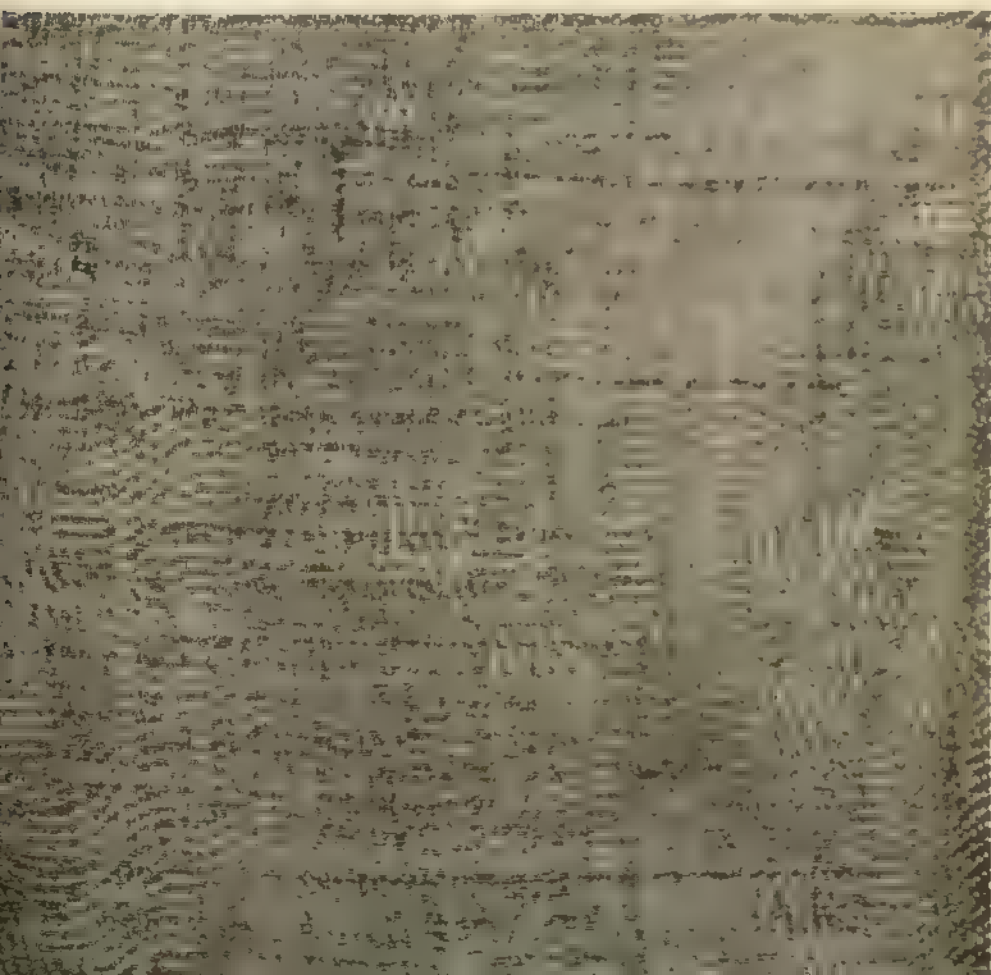
57B. FRAGMENT,
cotton, block-printed.
From Western India,
early 19th century.
(No. 90)



*Above left, 58A (No. 88)
Above right, 58B (No. 89)
Below, 58C (No. 85)*



*THREE FRAGMENTS OF
COTTON, block-printed and
painted (details). From
Rajasthan and Northern
Deccan, late 18th and early
19th century.*



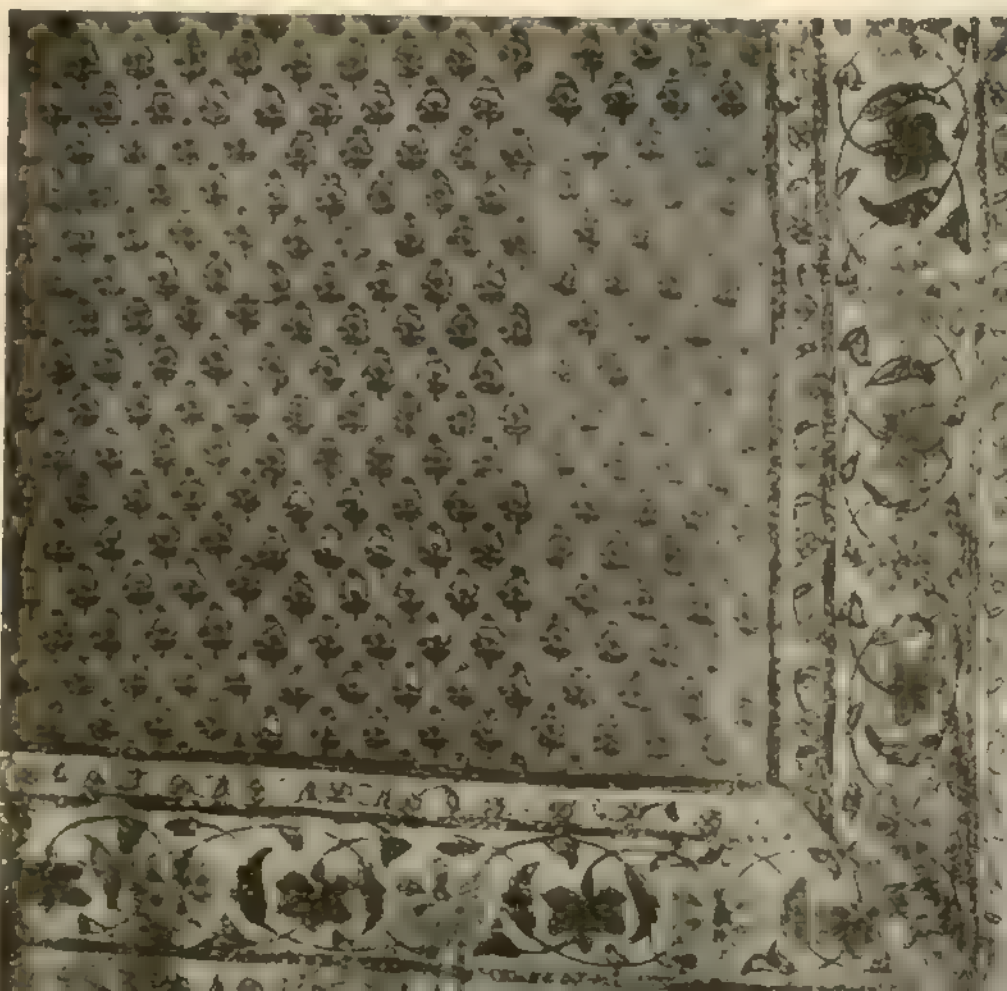
*Above left, 59A (No. 91)
Above right, 59B (No. 92)
Below, 59C (No. 93)*

*THREE FRAGMENTS OF
MUSLIN, printed with
colours and gold (details).
From Rajasthan or Northern
Deccan, 18th century.*

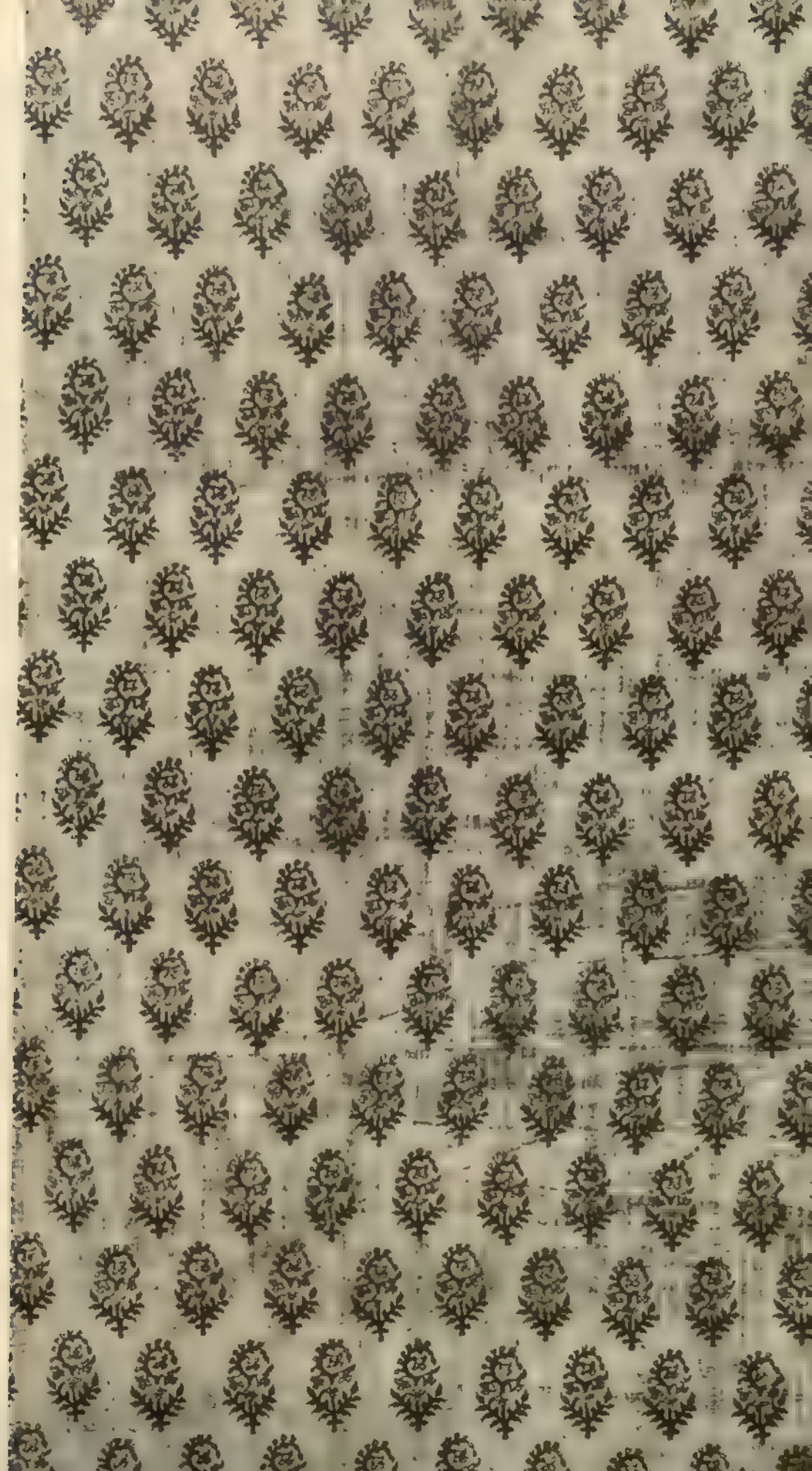


*Above left, 60A (No. 98)
Above right, 60B (No. 99)
Below, 60C (No. 97)*

*THREE FRAGMENTS OF
MUSLIN, printed with colours
and gold (details). From
Rajasthan or Northern
Deccan, 19th century.*



*FRAGMENT, cotton,
block-printed with
fabric dyes and
pigment colours (detail).
From Western or Central
India, late 19th century.
(No. 107)*



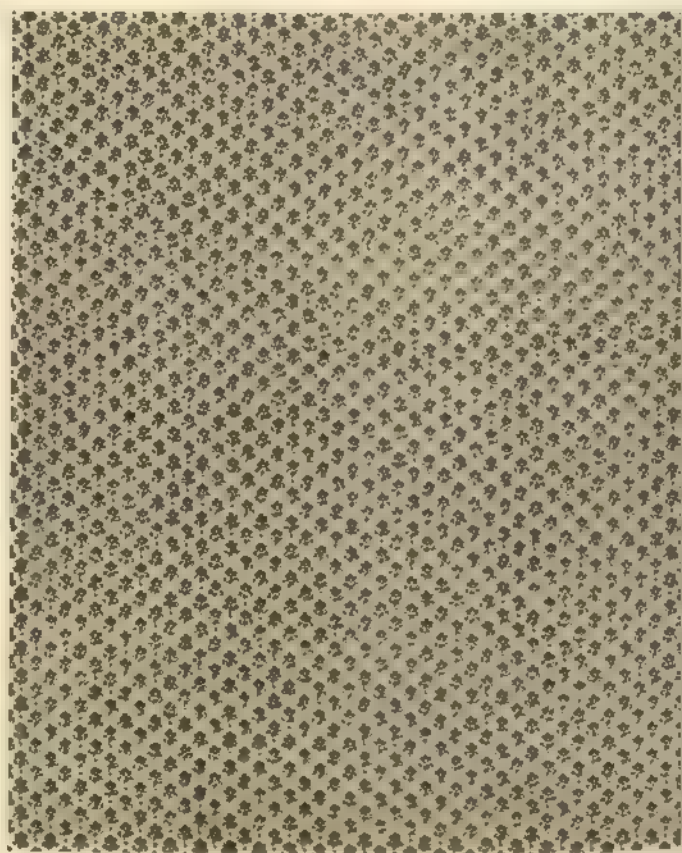


FOUR FRAGMENTS, cotton. block-printed (details). 19th century.



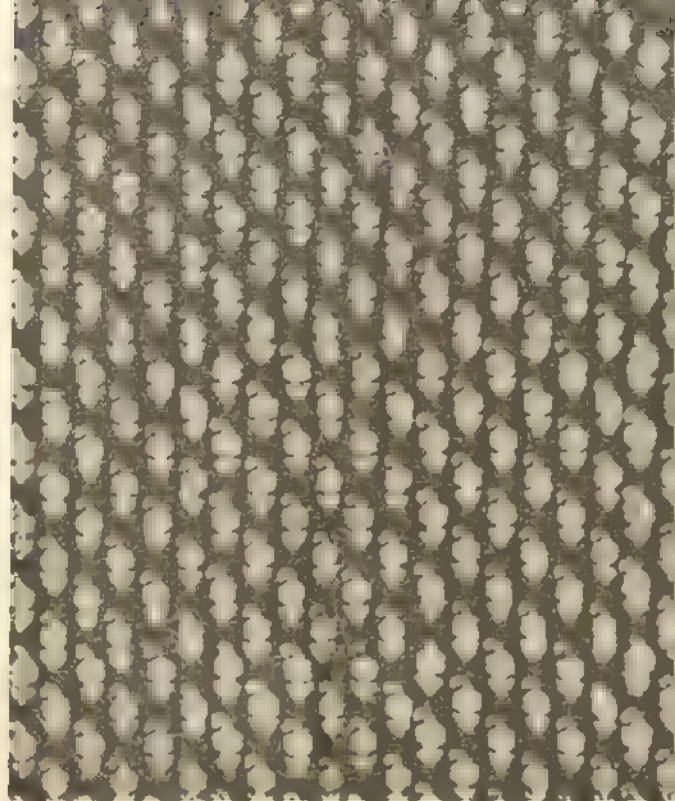
Above left, 63A (No. 100)
 Above right, 63B (No. 105)
 Below left, 63C (No. 106)
 Below right, 63D (No. 104)

FOUR FRAGMENTS, cotton. block-
 printed (details). 19th century.



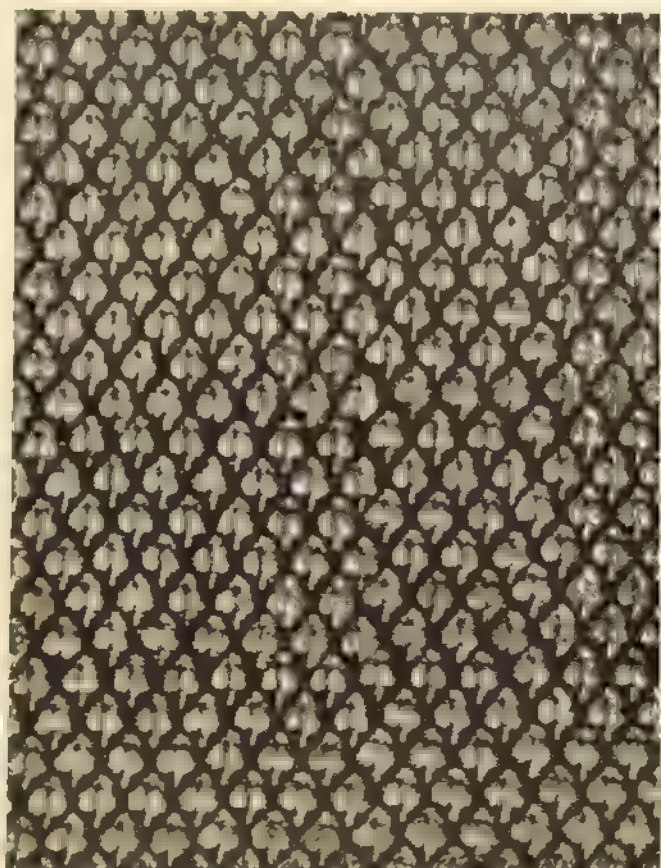
THREE FRAGMENTS, cotton, block-printed, 19th century, and a machine-printed imitation (No. 204)

*Above left, 64A (No. 113)
Above right, 64B (No. 112)
Below left, 64C (No. 116)
Below right, 64D (No. 204)*



*Above left, 65A (No. 117)
 Above right, 65B (No. 111)
 Below left, 65C (No. 109)
 Below right, 65D (No. 108)*

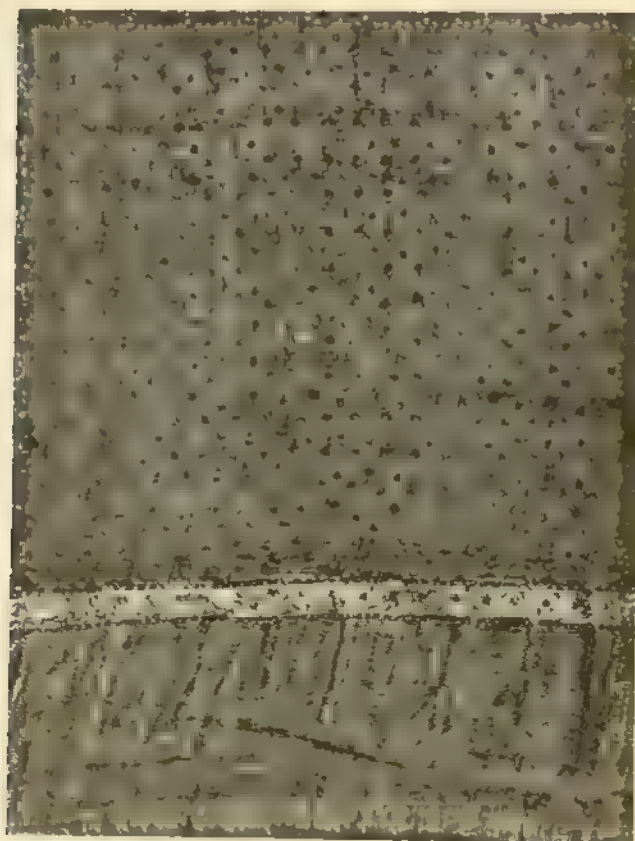
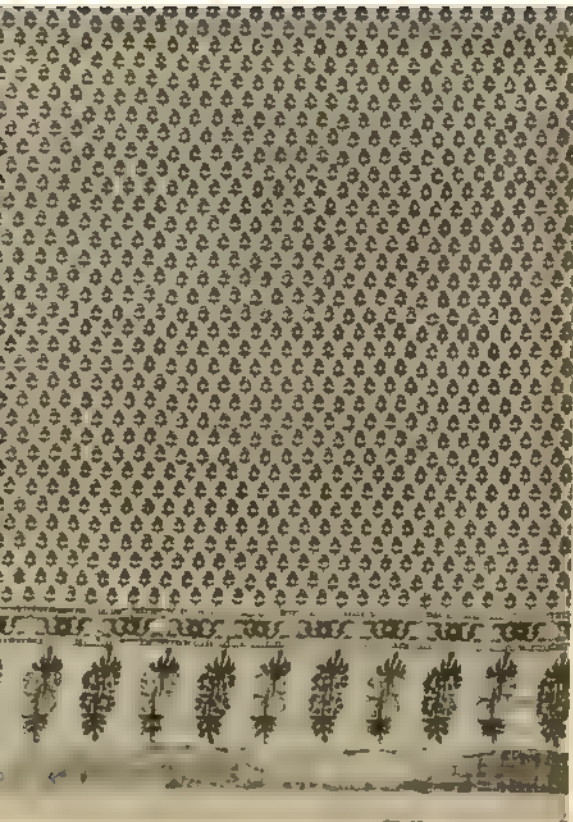
*FOUR FRAGMENTS, cotton, block-printed
 with resist-dyed ground, 19th century.*



*Above left, 66A (No. 118) Right, 66B (No. 121)
Below left, 66C (No. 120) Right, 66D (No. 119)*

*Right, DOPATTA, muslin, from
Rajasthan, 19th century (No. 123)*

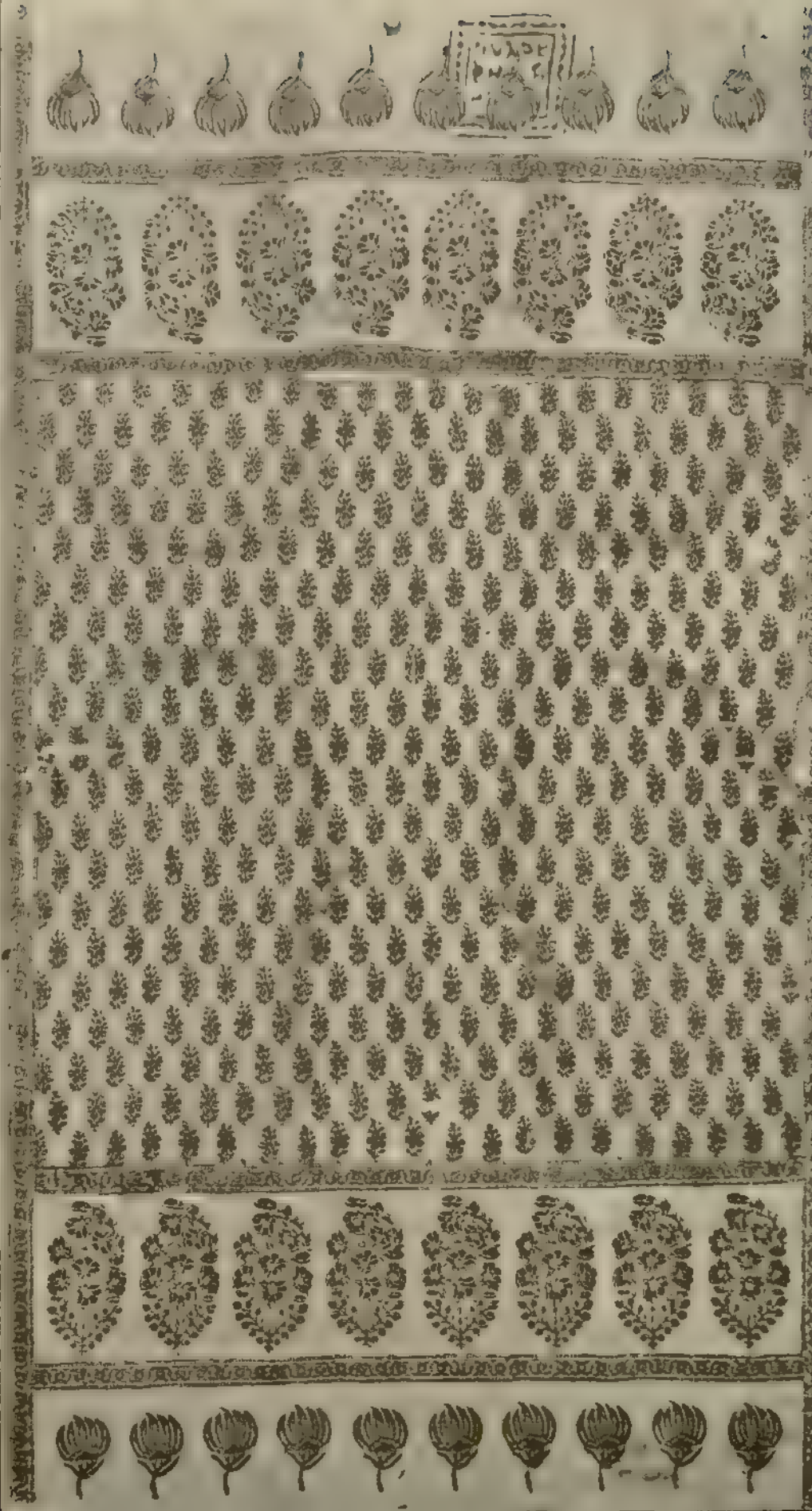




FOUR TURBAN-CLOTHS. cotton, block-printed. From Rajasthan, 19th century.

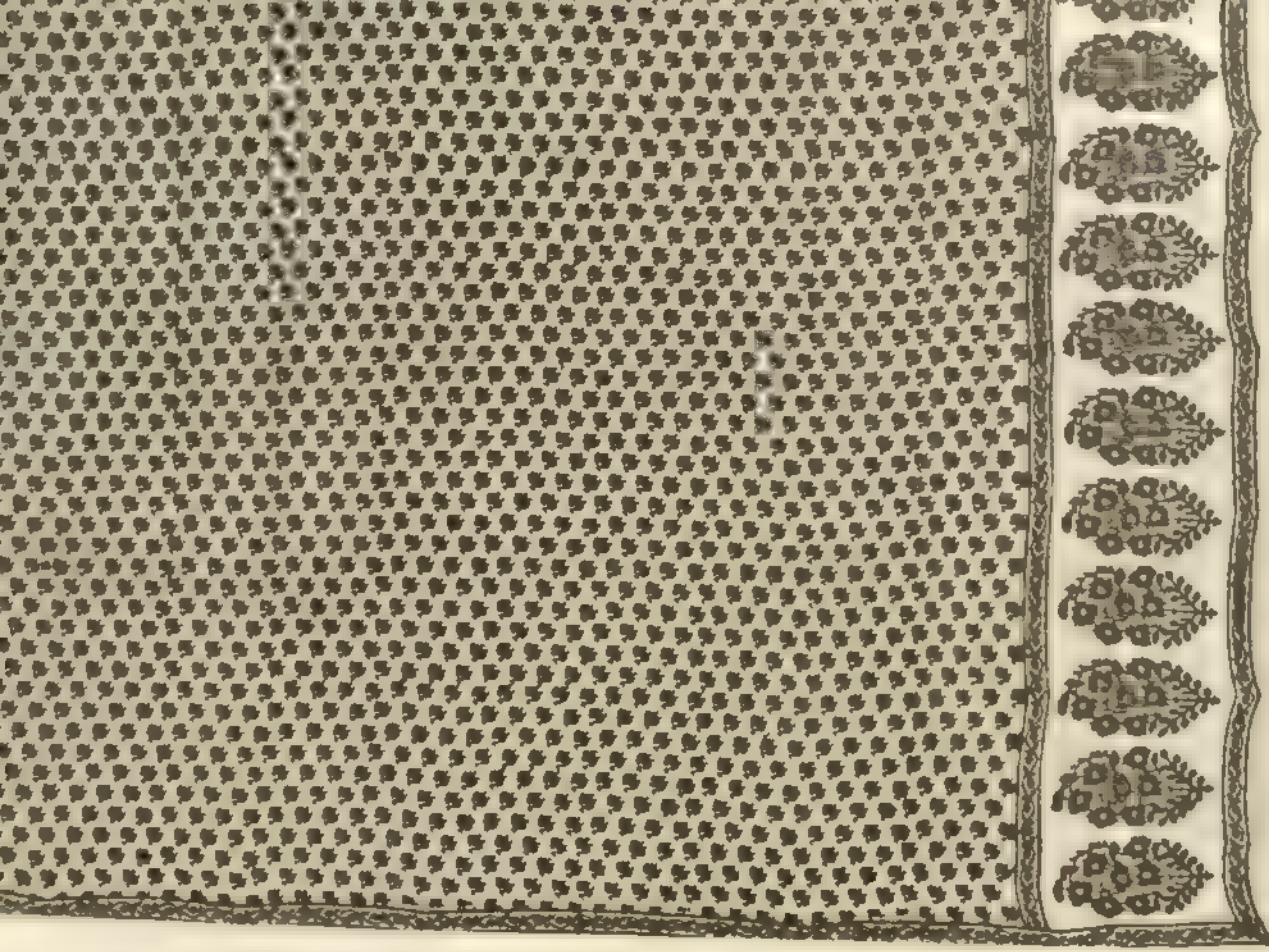
*Above left, 68A (No. 124)
Above right, 68B (No. 127)
Below left, 68C (No. 125)
Below right, 68D (No. 126)*

*RUMAL, cotton,
block-printed and
over-printed with
gold. From Sanganer,
Rajasthan, 19th
century. (No. 146)*





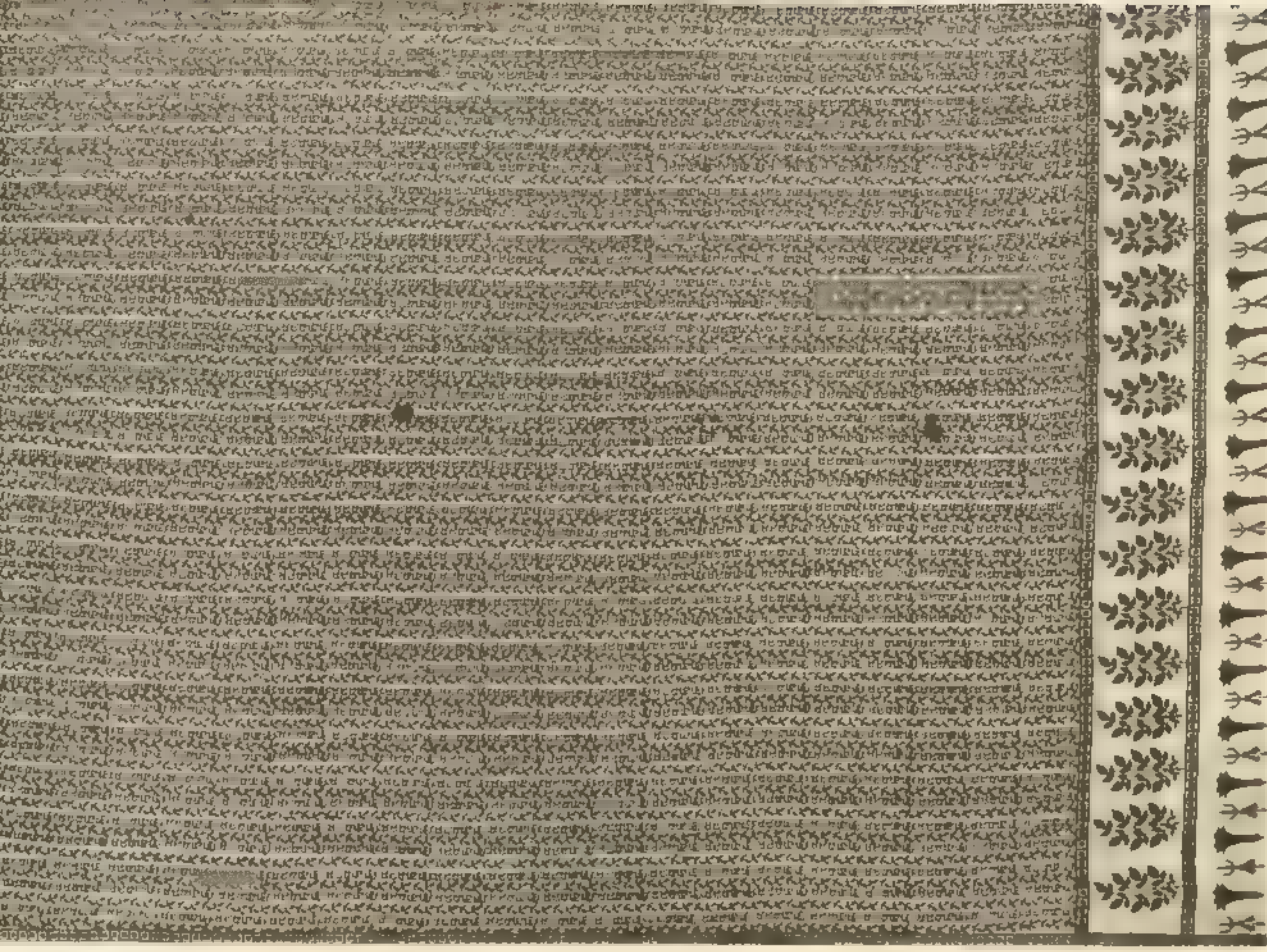
Left, 70A (No. 140)
Right, 70B (No. 129)



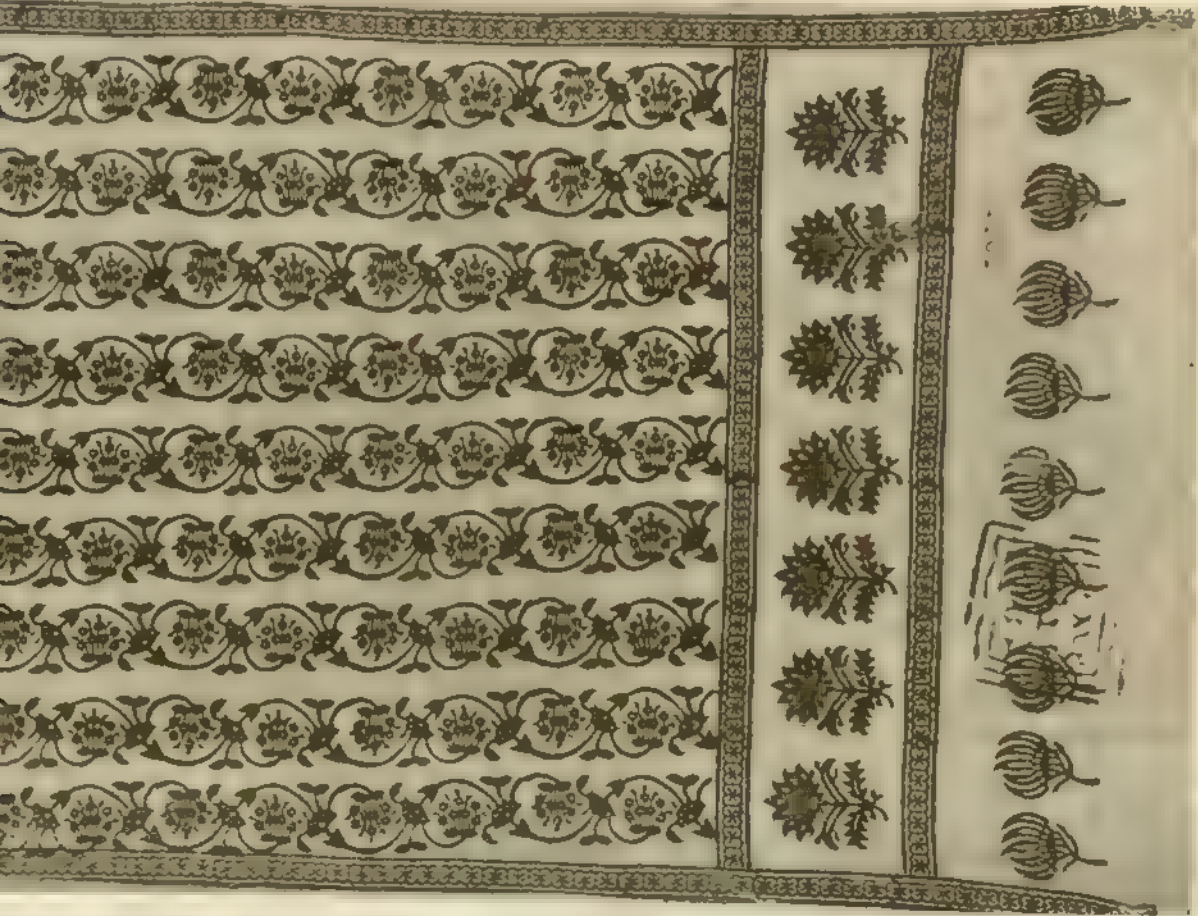
TWO DOPATTAS, cotton, black-printed (detail).
From Nanganal, 19th century.



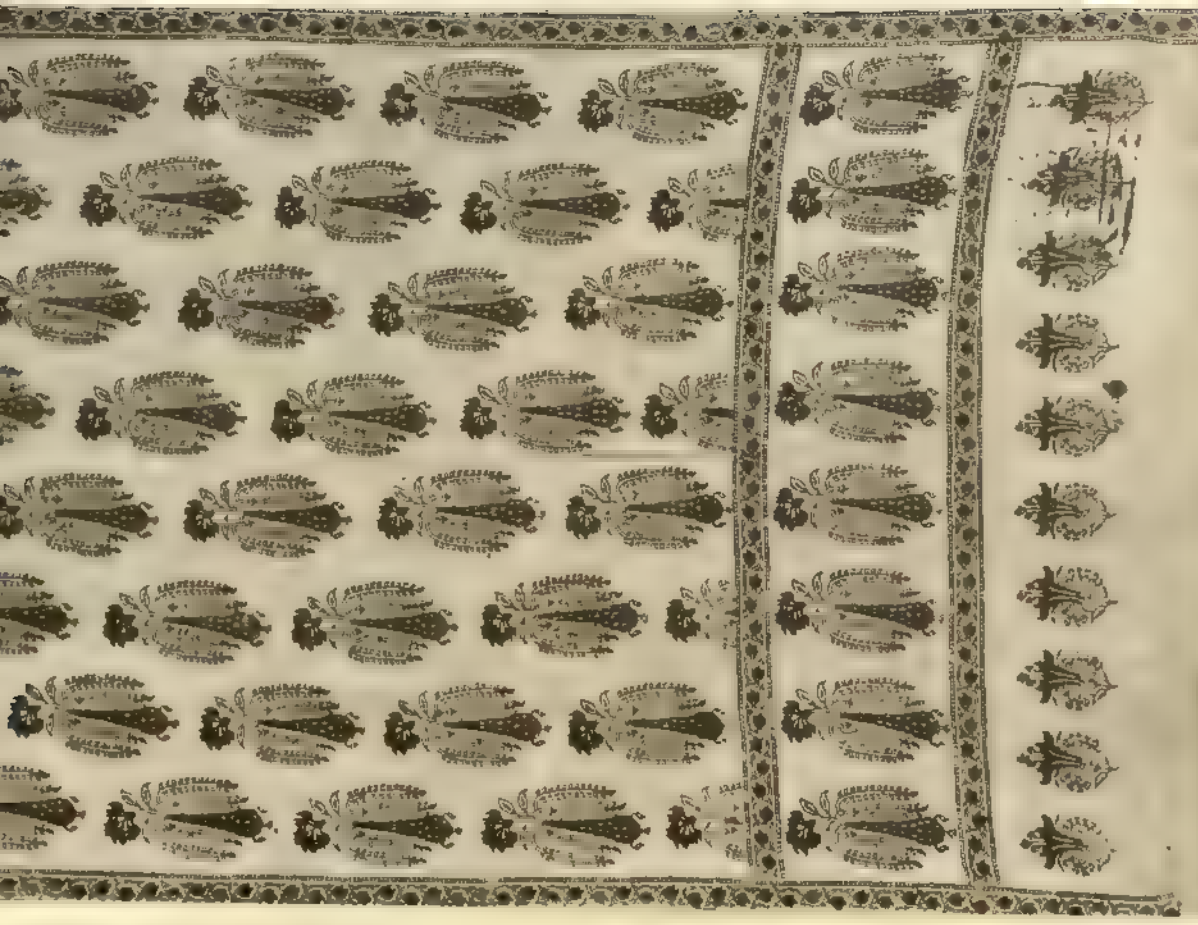
71A. DOPATTA, cotton, black-printed (detail).
From Sangner, 19th century. (No. 128)



71B. CHADAR FOR A DEVOTEE OF SHIVA, cotton,
black-printed (detail). From Sangner, 19th century. (No. 136)



*Left, 72A (No. 147)
Right, 72B (No. 148)*



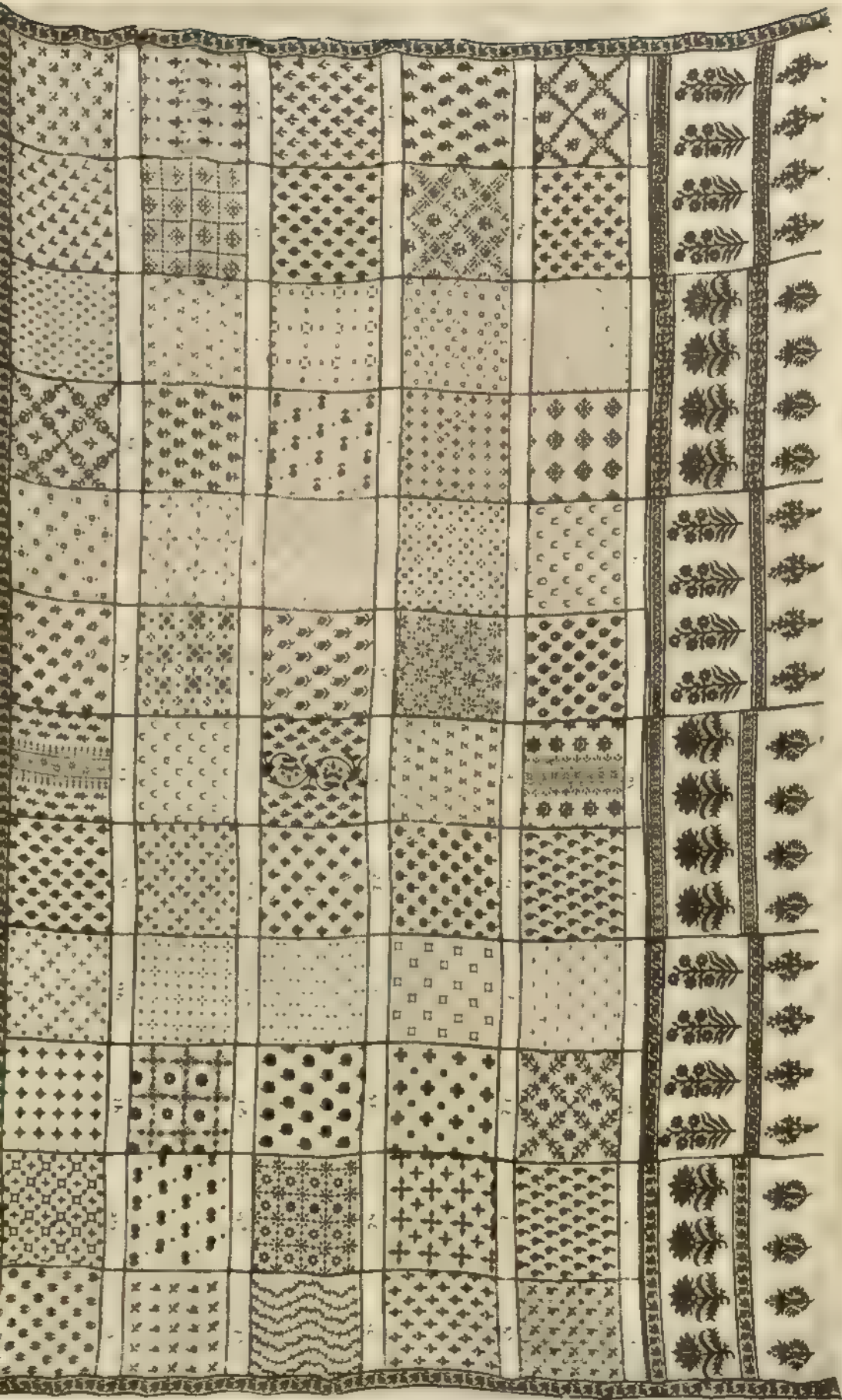
*TWO RUMALS, cotton, block-printed (details).
From Sangner, Rajasthan, 19th century.*



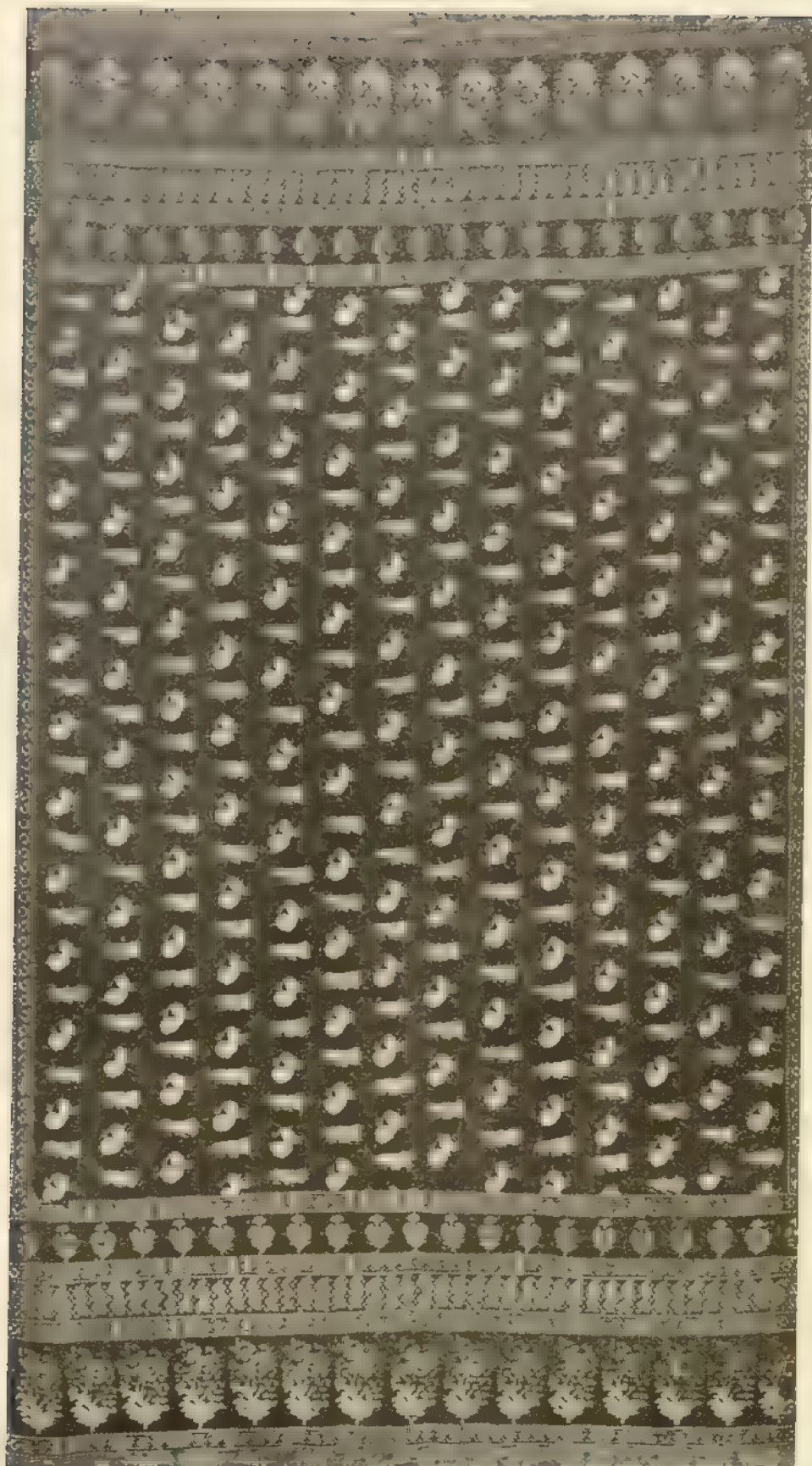
Left, 73A (No. 149)
Right, 73B (No. 151)



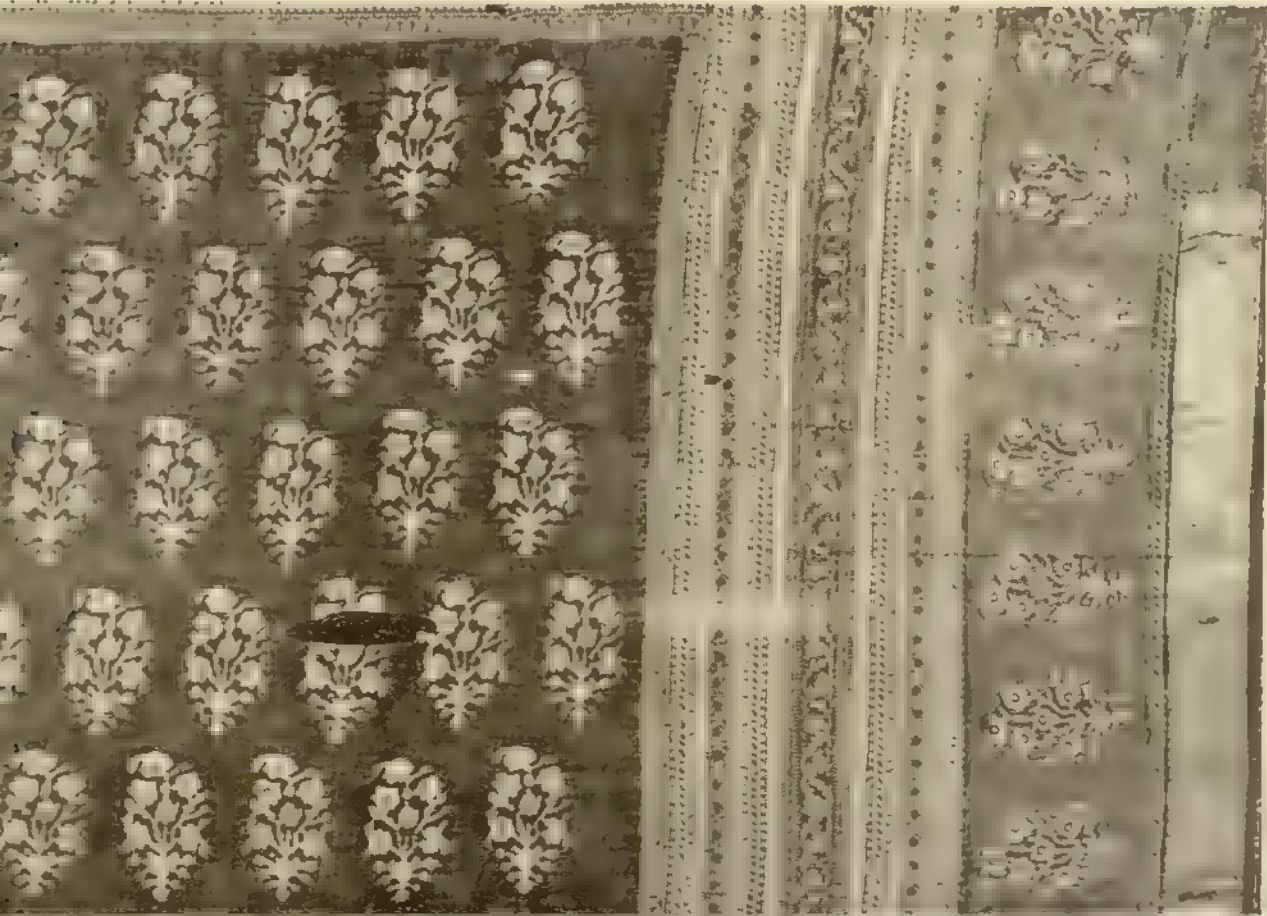
TWO RUMALS, cotton, block-printed (details).
From Sangani, Rajasthan, 19th century



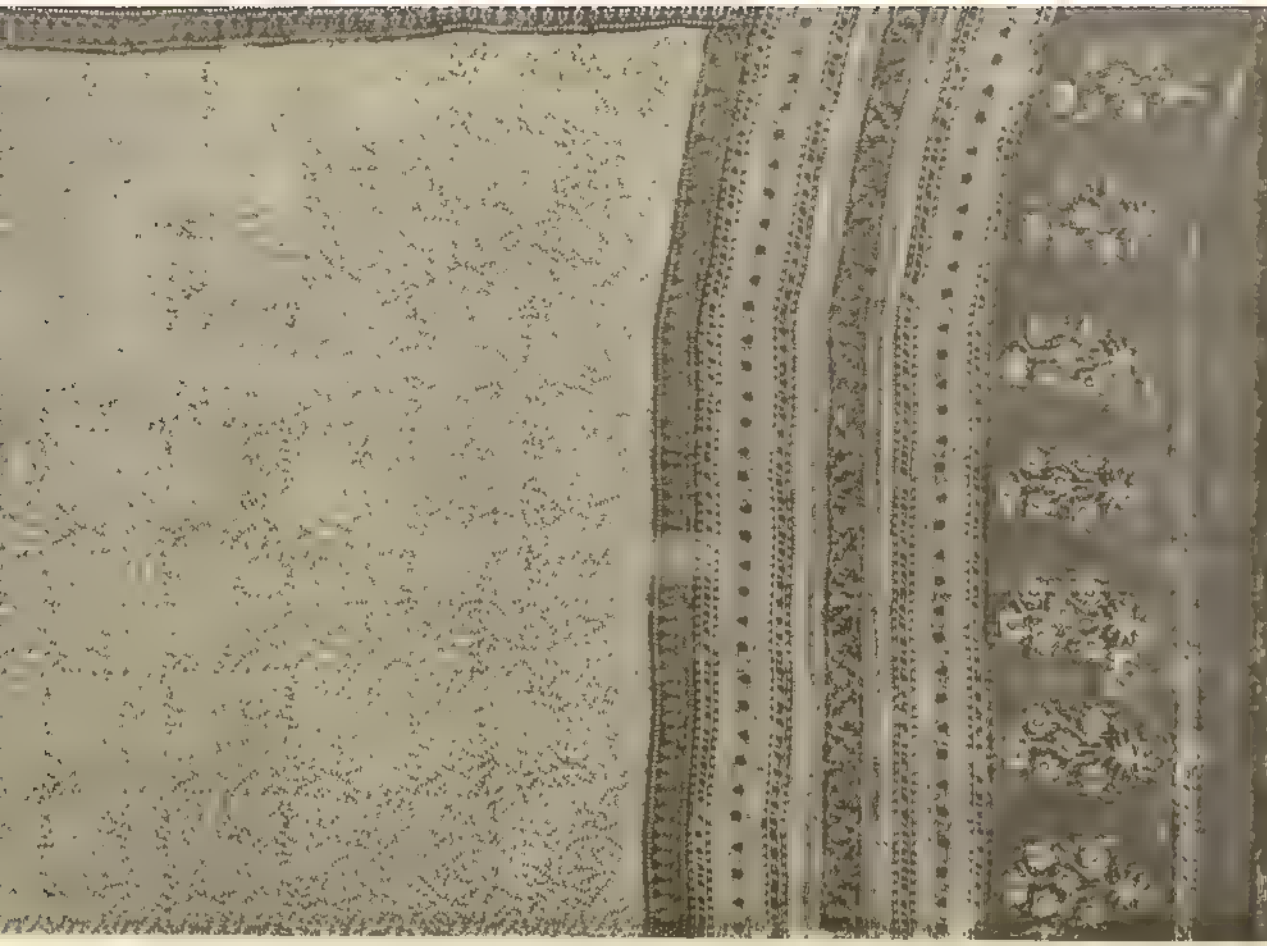
SAMPLE-CLOTH. cotton, black-printed with imprints of the blocks
in use in the workshops at Sangner. Early 20th century. (No. 152)



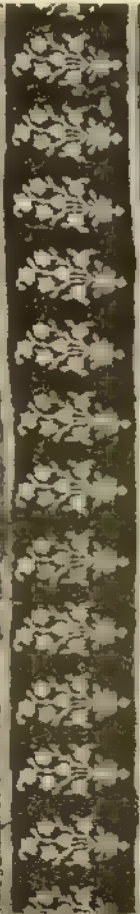
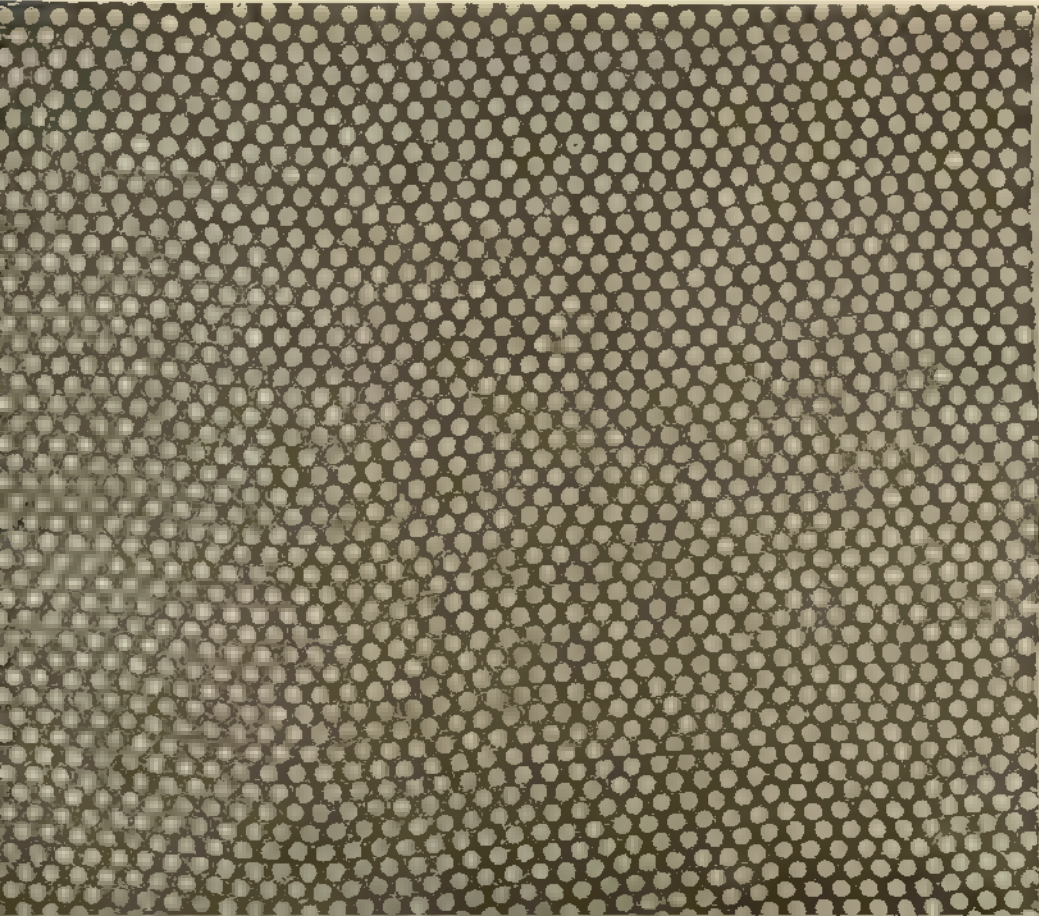
*DOPATTA. cotton.
block-printed and
revisit-dyed. From
Gujarat, 19th century.
(No. 153)*



Left, 76A (No. 156)
Right, 76B (No. 154)



TWO SARIS, cotton, block-printed and resist-dyed
(details). From Gujarat, 19th century



*Left. 76A (No. 156)
Right. 76B (No. 161)*

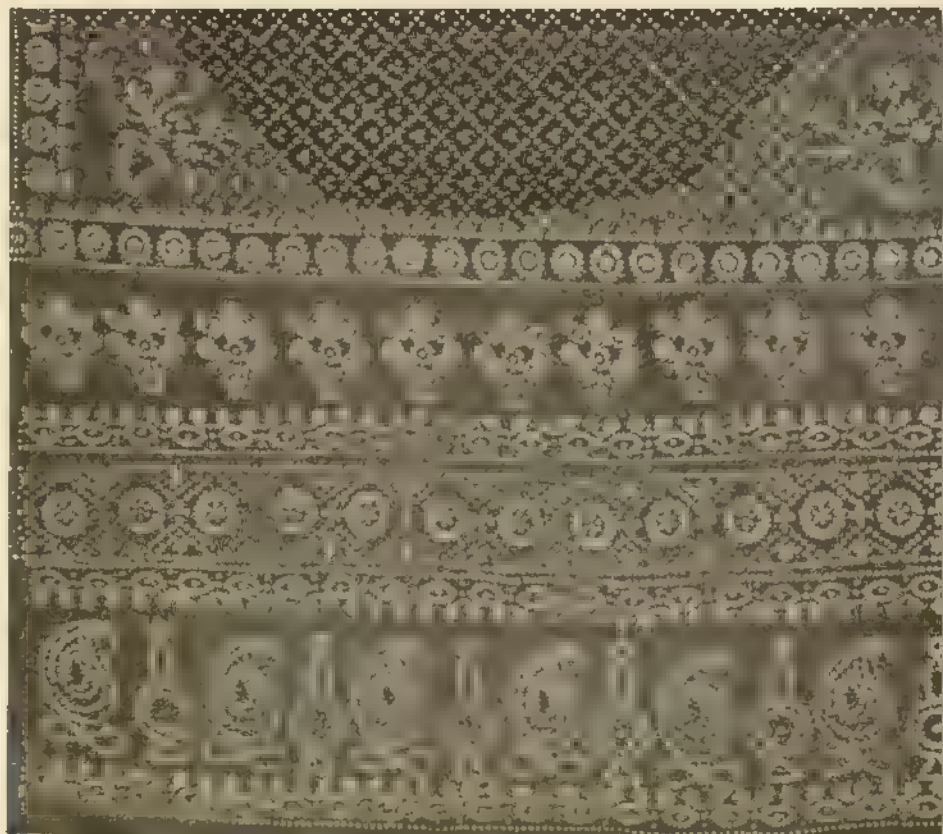


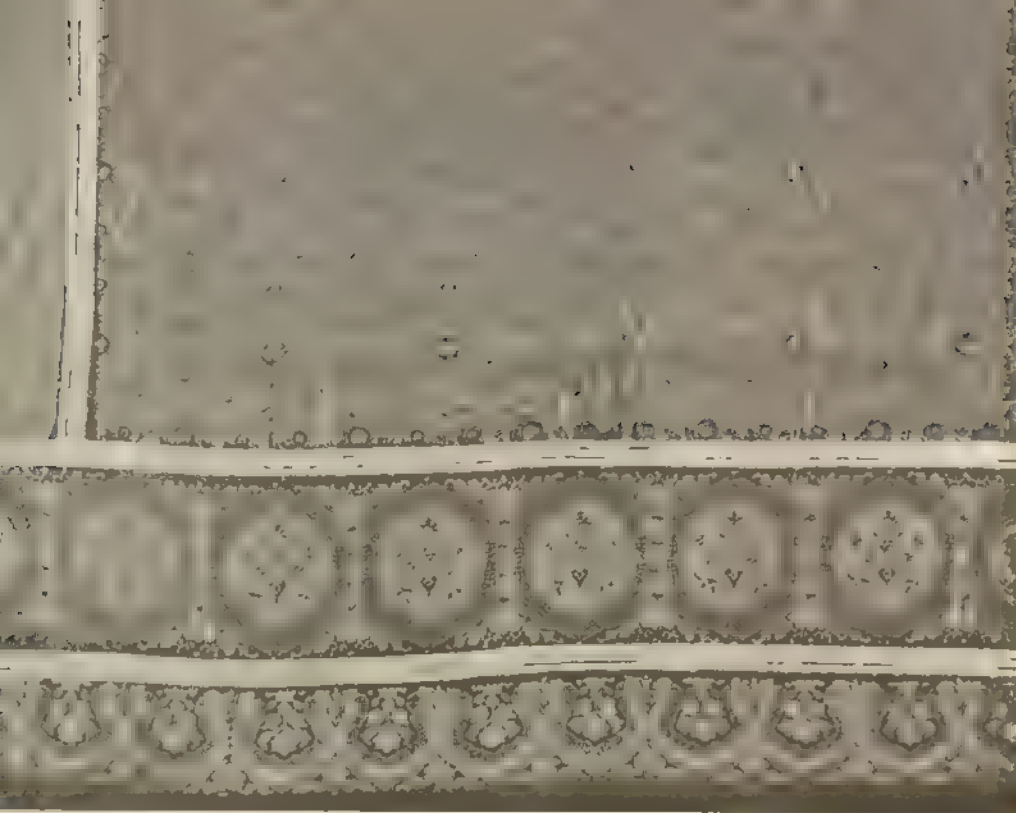
ODHANI AND SARI, cotton, block-printed and resist-dyed (details). From Gujarat, 19th or early 20th century.



78A. SKIRT-CLOTH, cotton,
block-printed and resist-dyed
(detail). From Northern
Gujarat, early 20th century.
(No. 168)

78B. SARI, cotton,
resist-dyed from a
block-printed resist
From Gujarat, early
20th century.
(No. 166)





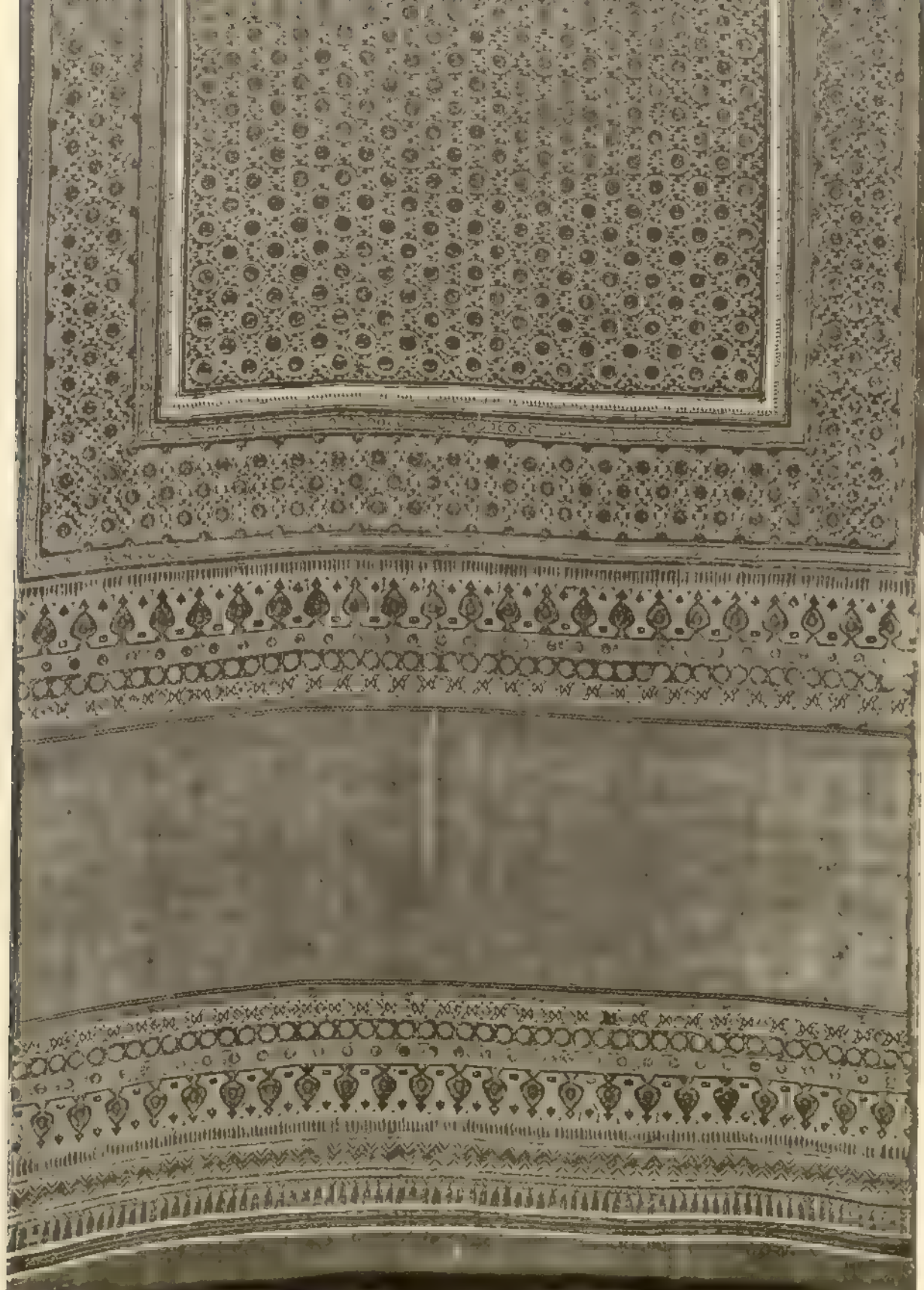
79A. LUNGI OR
CHADAR. cotton.
block-printed and
resist-dyed (detail.)
From Sindh or Kutch,
early 20th century
(No. 169)



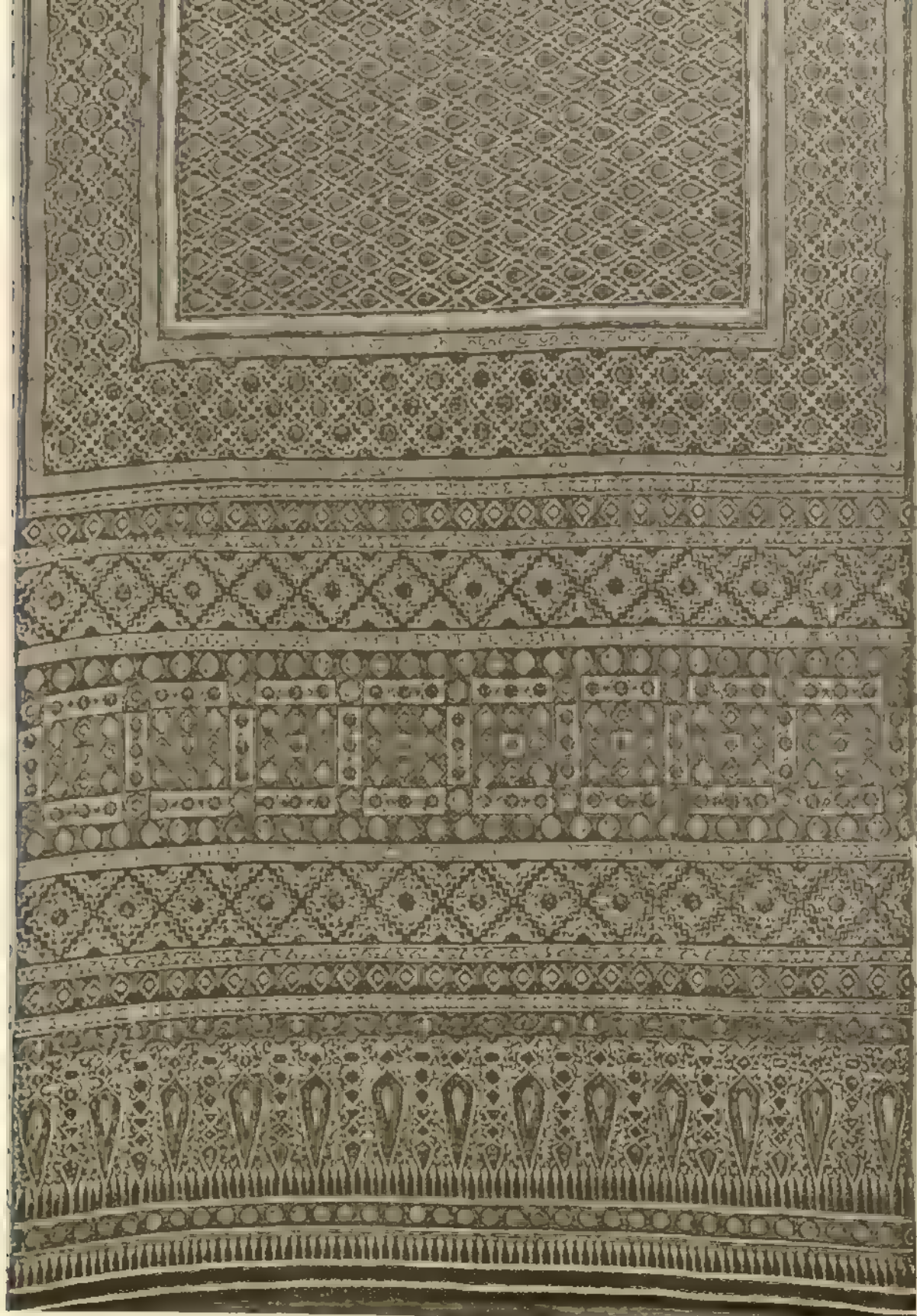
79B. SARI, cotton,
decorated with
roghan (detail).
From Northern
Kutch, made about
1968. (No. 170)



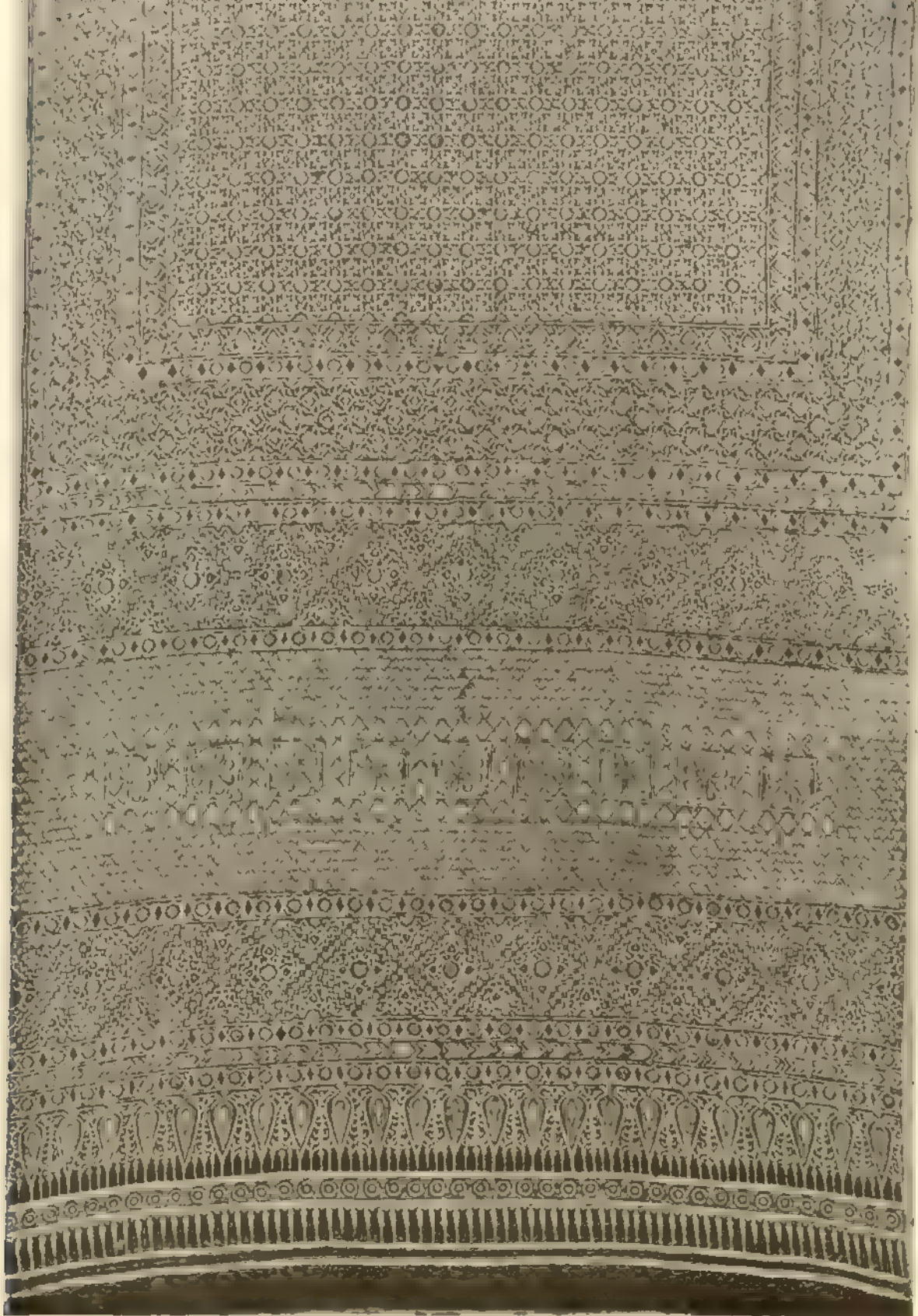
*SHAWL, cotton, brocaded with gold and resist-dyed (detail).
From Karuppur, near Tanjore, 19th century. (No. 1575)*



*SARI, cotton, brocaded with gold and resist-dyed.
From Karuppur, near Tanjore, 19th century. (No. 176)*



*SARI, cotton, brocaded with gold and resist-dyed.
From Karuppur, near Tanjore, 19th century. (No. 177)*



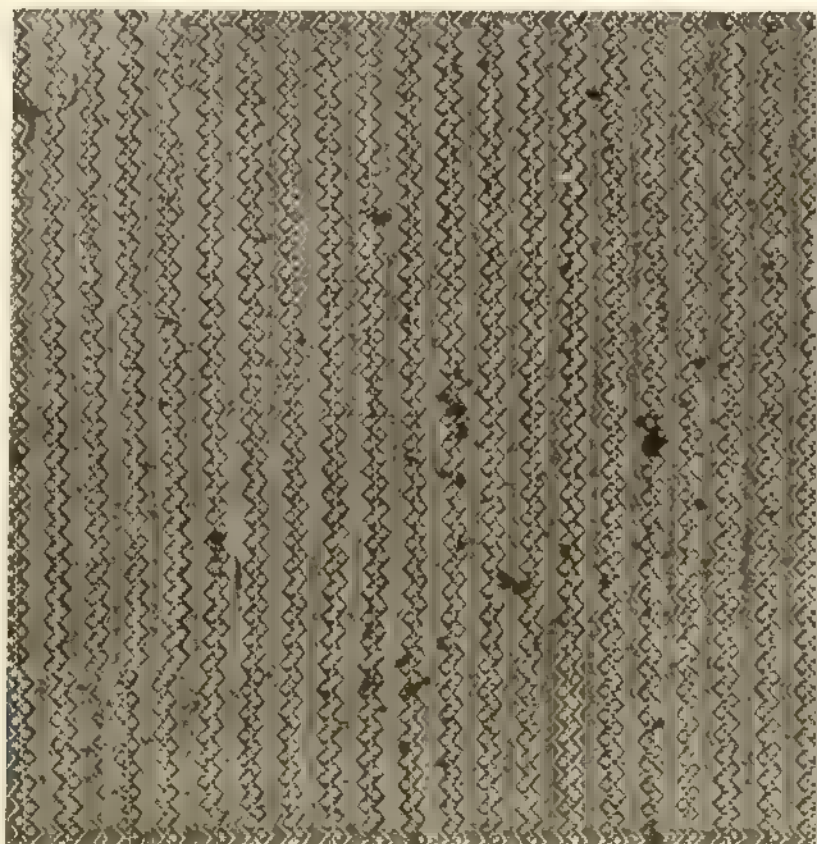
*SARI, cotton, brocaded with gold and resist-dyed.
From Karuppur, near Tanjore, 19th century. (No. 178)*



*SARI, cotton, brocaded with gold and resist-dyed.
From Karuppur, near Tanjore, 19th century. (No. 179)*



85A. SARI FOR A WIDOW,
white cotton, the borders
brocaded with gold and resist-
dyed. From Karuppur, near
Tanjore, 19th century. Detail
of the border. (No. 174)



85B. FRAGMENT FROM
THE FIELD OF A SARI,
cotton, brocaded with gold and
resist-dyed (detail). From
Karuppur, near Tanjore,
19th century. (No. 180)



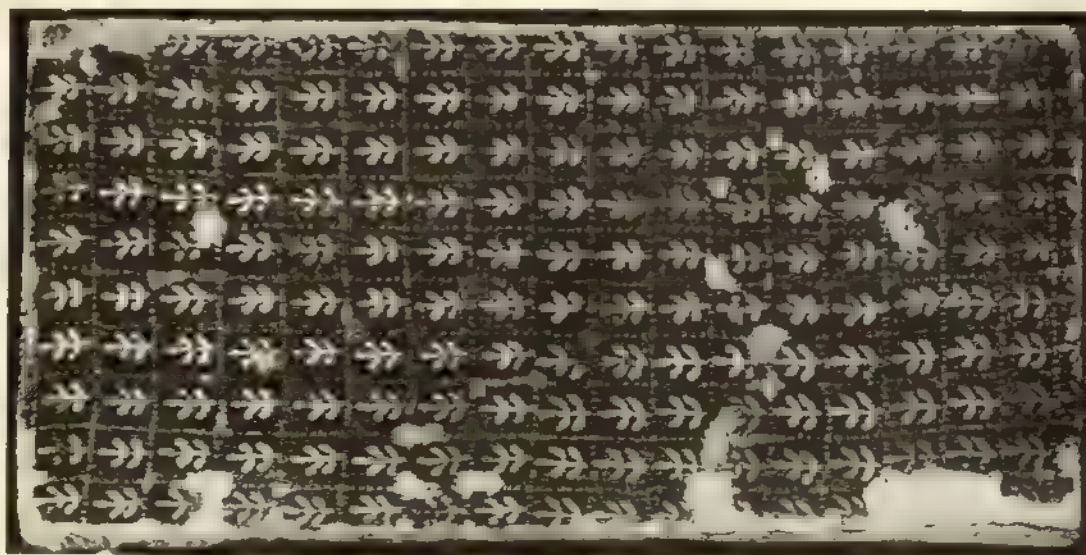
STANDARD. cotton, painted and printed with silver and gold. From Mewar, 18th century. The emblem is the sun amid clouds. (No. 182)



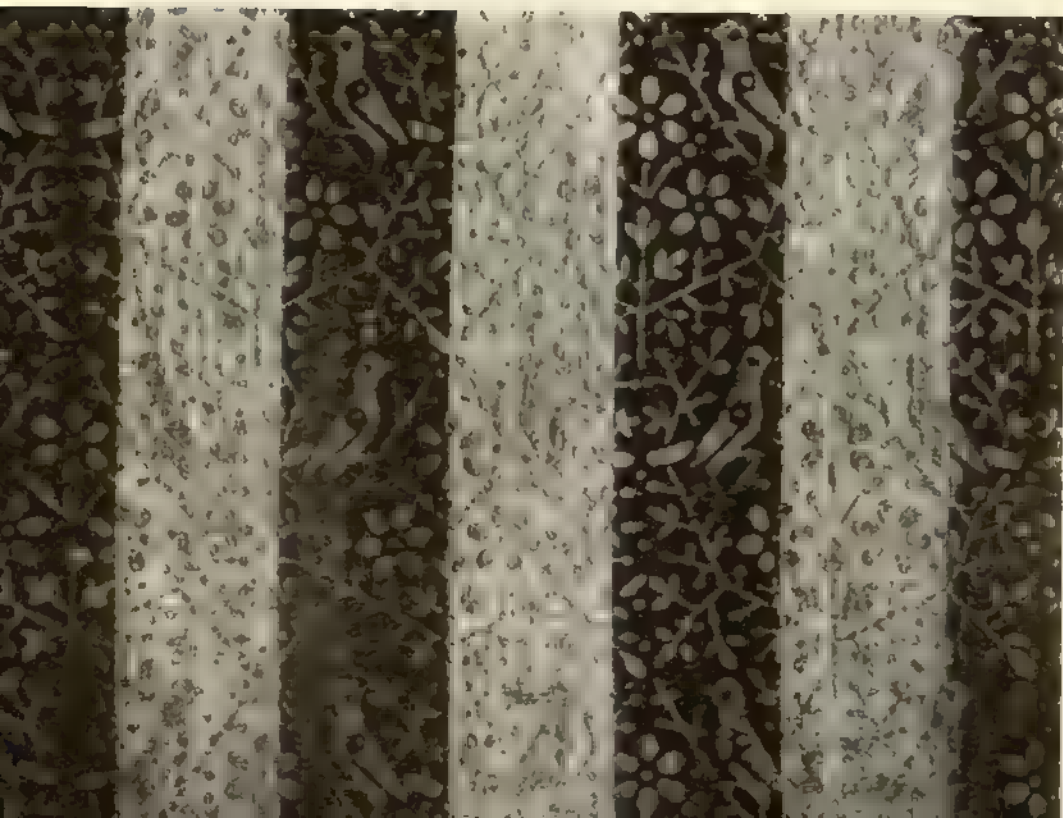
*TENT-HANGING, velvet, painted with gold. From
Rajasthan, 18th or early 19th century. (No. 185)*



88A. BOOK-COVER,
silk, woven in chequers
and printed with gold.
From Gujarat, 19th
century. (No. 187)



88B. BOOK-COVER.
silk, woven in chequers
and printed with gold.
From Gujarat, 19th
century. (No. 188)



88C. CRADLE-CLOTH.
cotton, printed or
died in stripes and
over-printed with gold
(detail). Provenance
uncertain, 19th century.

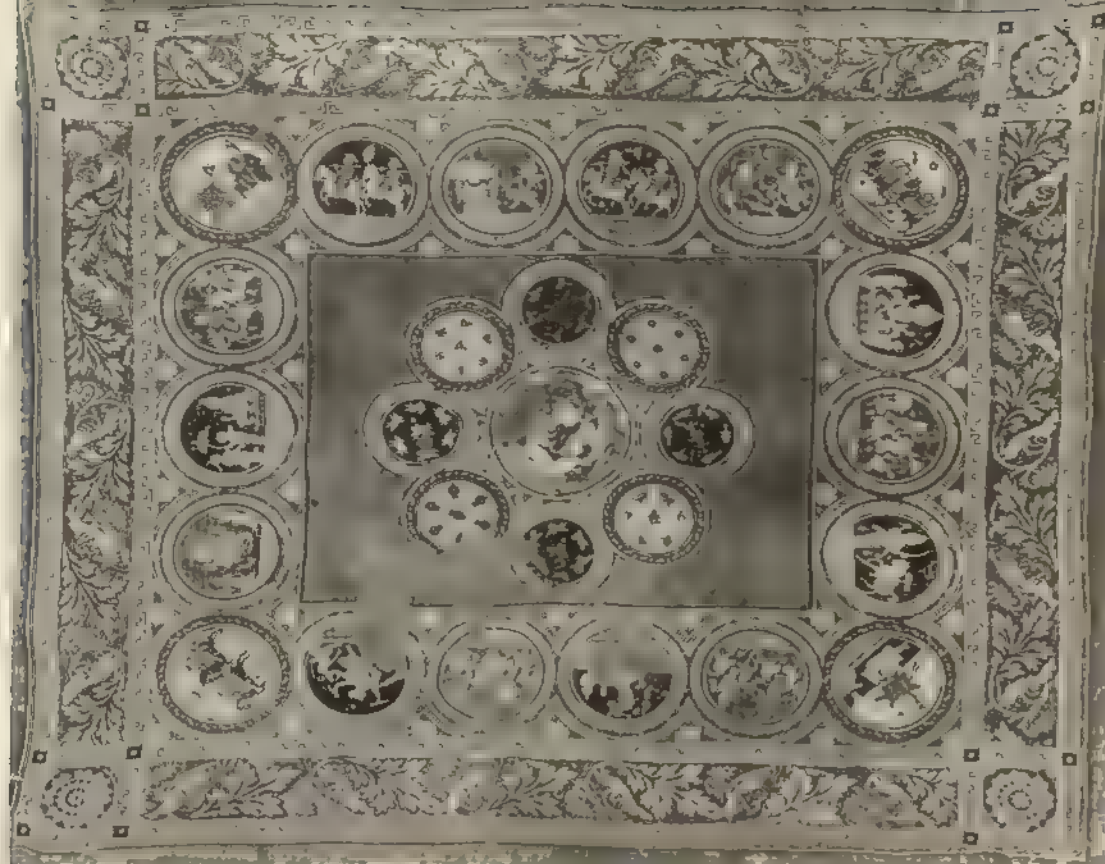
89A. GIRDLE, cotton, printed with gold and painted with pigment colours. Probably from Rajasthan, 19th century. (No. 192)



89B. GIRDLE, silk, printed with gold (detail). Probably from Gujarat, late 19th century. (No. 193)



CANOPY, cotton, block-printed with mica and gold and decorated with roghan. Probably from Gujarat, 19th century. (No. 190)



91A. KERCHIEF,
cotton, machine-
printed. Made in
Manchester for
the Indian market,
late 19th century
The motifs are
derived from
Indian playing
cards. (No. 195)

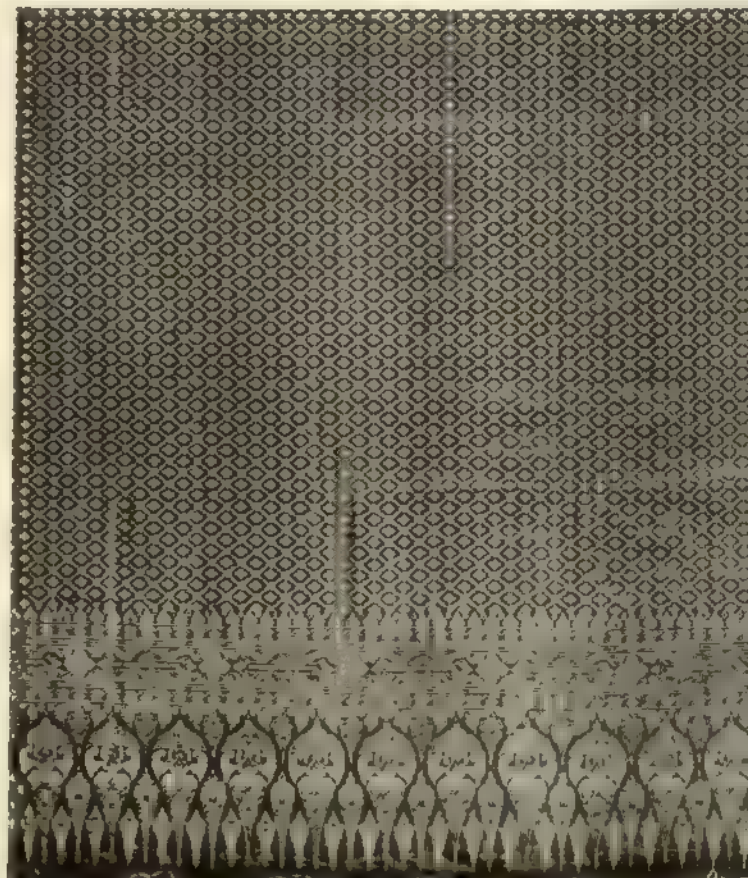


91B. RUMAL, cotton, machine-printed. Indian, late 19th
century. The scenes are from the Ramayana. (No. 196)

92A. FRAGMENT, cotton,
machine-printed. Indian,
19th-20th century. (No. 198)



92B. CHINTZ, machine-printed.
Indian, 19th century (No. 200)



92C. WAISTCLOTH, cotton, machine-printed.
From Thailand, early 20th century. (No. 210)



93A. *TURBAN-
CLOTH*, cotton,
machine-printed.
From Gujarat,
19th century.
(No. 194)



93B. *FRAGMENT*, wool, machine-printed in
imitation of a Kashmir shawl. (No. 207)



93C. *THREE SARI BORDERS*,
machine-printed. (Nos. 201, 202 & 203)



94A. FRAGMENT FROM A
WAISTCLOTH, cotton, block-
printed. Made in Ahmedabad
for the South-east Asia market,
early 20th century. (No. 209)



94B. WAISTCLOTH, cotton, resist-dyed. Made in Tanjore district
for the South-east Asia market, 19th or early 20th century. (No. 208)



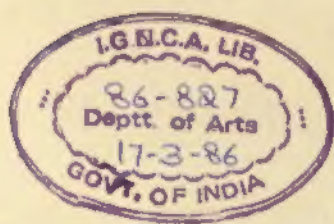
95A. A cotton-printer of Ahmedabad making a block-printed sari. The photograph was taken in 1968.



95B. The river Sabarmati at Ahmedabad in 1968. Cotton-printers wash the surplus dye from the cloths and dry them on the sand.



96A. A master-printer of Ahmedabad making a block-printed temple-cloth (pachedi). He begins by setting out the borders of the cloth.



The photographs were taken in 1966.

96B. The shrine at the centre of the cloth is composed from a series of small print-blocks.





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